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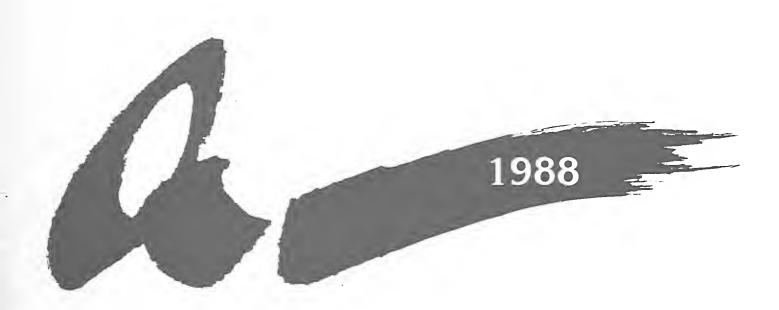
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ARBUTUS

Indiana University

Volume 95

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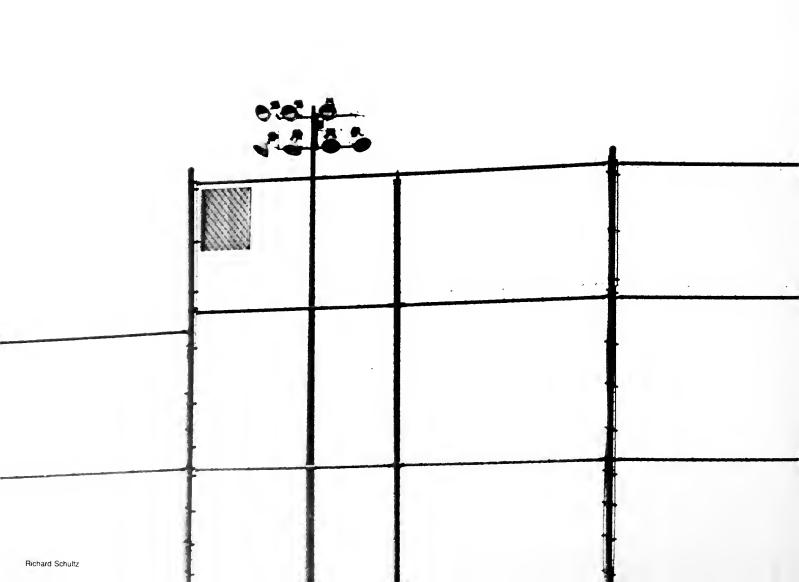




































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CALENDAR







homas Ehrlich has spent his first year as Id's president putting a lot of heart where his home is here in Bloomington.

It's pretty obvious the orange blaze in the fireplace isn't the only element that's been warming up Bryan Hall 200 since July 1987.

A half-eaten chocolate birthday cake sits on the desk below pictures of the University's first family. Favorite works of art line the walls. Silver, blue and yellow birthday balloons float atop a wicker rocking chair.

Ehrlich laughs as the helium bal-

walks past them.

"I'm celebrating a birthday today --54," he says. Then the man dressed in an oxford, sporting his trademark bowtie, collapses in a chair in front of the hearth.

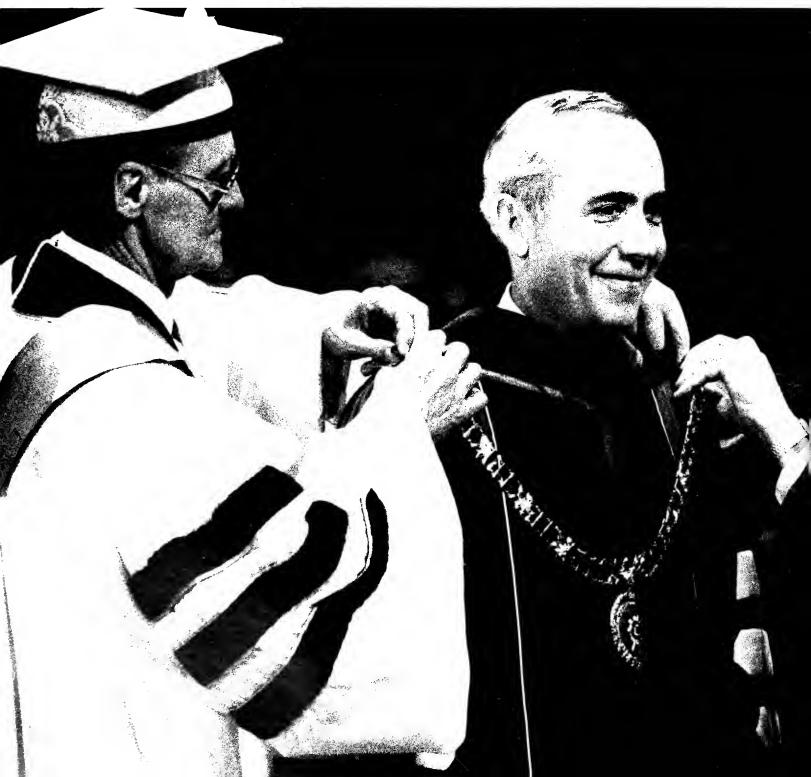
It is a dual celebration of sorts. One year ago from today, March 4, 1987 --Ehrlich's birthday -- the IU Board of Trustees chose Ehrlich from about 180 serious candidates to succeed John Ryan as IU's 15th president.

And what a whirlwind year it's been for the newcomer.

During his tenure, Ehrlich has loons bounce in his face when he brought an increased focus on educa-

tion issues at trustees' meetings, established seven task forces to prepare reports on seven academic themes and invited state legislators to Bloomington in an effort to improve the University's lobbying efforts.

After IU men's basketball Coach Bob Knight vanked the team off the court during a pre-season exhibition game against the Soviets, Ehrlich called Knight on the carpet and gave the General a "harsh reprimand." The move brought praise from academicians and flak from Knight's diehards, but Ehrlich withstood the squalls of protest.





Before going into the auditorium for inauguration practice, Mrs. Ehrlich fixes her husband's hair.





Tom Hirschfeld



Tom Hirschfeld

It's been exhilarating and exhausting, he says. His glassy eyes and gravelly voice put the finishing touches to the truth of that statement. He says it had been a late night in Indianapolis for he and his wife, Ellen.

Late nights, Ehrlich has learned, is a staple in the wardrobe of his presidency.

When Ehrlich first arrived on Hoosier soil for good, he said, "I come to the presidency of Indiana University with a racing mind, a pounding heart and great expectations."

Today, several months later, he says with a grin that has been likened to that of Pee Wee Herman, the same holds true.

"I've been running hard," he says. "I'm still racing, my heart's still pounding, and I still have great expectations."

Expectations of Ehrlich's performance have been and continued to be equally high. Faculty and administrators have said he seems "too good to

President Ehrlich listens as questions are asked during a meeting.



leff Siner



be true."

An author of numerous legal books, Ehrlich acted as first president of Legal Services Corp. under the Carter Administration and holds honorary degrees from Villanova and Notre Dame universities.

In 1965, Ehrlich, a Harvard graduate, joined the law faculty at Stanford University, and six years later became dean.

For someone who has mingled with Standford and University of Pennsylvania academicians and socialized with Washington, D.C., bureaucrats, Ehrlich has survived the transition and done quite well mixing with the IU family.

"I certainly have been overwhelmed by the warmth of the students," he says. "I think there's a more visible sense of pride here than at Penn. There were not as many (university) T-shirts; not as many hellos."

Ehrlich, formerly provost and chief academic officer at the University of Pennsylvania in Philadelphia, left his east-coast, lvy-League roots, saying, "the challenge of a great public institution is precisely what I wanted to do."

He has no regrets, he says, although he has quickly learned that ICI is not simply an institution, and the presidency is not just a job. It, like the Army, is an adventure.

"We prepared for (the presidency) intellectually, just not physically," he says. "It's been fun. It's been a neat year."

And, according to the grinning, bowtied president, it will be just one year of many.

"The University, I hope will go up, just stronger and stronger," he says. And he'll be right there beside it.





Jes slams into Indy hotel





Motorcycle wrecks kill 3 IU students



Delta Tau Delta fraternity brothers attend a memorial service for David Racine and David Bartel, who were killed in a motorcycle wreck Sept. 5.



Mic Smith

Motorcycle crashes claimed the lives of three IU students in the fall of 1987.

David T. Racine, 19, and David D. Bartel, 20, were riding near Lake Monroe at about 3:30 a.m. on Sept. 5 when they rode into a culvert and were thrown from the bike. They died instantly.

Members of Delta Tau Delta, the fraternity to which Bartel and Racine belonged, said they weren't sure why the two had left on a motorcycle that night.

Another question left unanswered was why Racine, who had a blood-alcohol level of more than two times the legal limit, apparently was driving while Bartel rode behind him as a passenger. Bartel had no alcohol in his blood when he died.

Funeral services brought fraternity brothers and friends from miles around to mourn their deaths.

Tragedy struck again on September 25, junior Denise Carlson, 20, died after being thrown from the back of a motorcycle she was riding.

Carlson, a member of the IU chapter of Reserve Officers Training Corps., was near Unionville at about 11 p.m. Sept. 24 when she was apparently thrown from the bike. She died of injuries the next day.

- Jackie Dulen

Richard Schultz

In 1988, 20 years after his death, Martin Luther King was remembered by the United States government with a star on its calendar and a day off for federal workers. In Indiana, children stayed in school, state employees clocked in for a full day of work and IU students remembered the slain civil rights leader from the lecture hall.

But in late January, nearly 200 students, facluty and Bloomington residents gathered at Showalter fountain to remember. First lighting candles, the intimate and diverse crowd listened to speakers from campus organizations and local churches recall angry bus rides and segregated lunch counters of the 1960s and heated summer riots that capped that decade. These were times most IU students know only from somber news clips and photographs that never seem real, and from history lectures only made vivid by professors like IU's George Juergens.

The IU Black Student Union sponsored the event. IVBSV president, senior Lisa Bledsoe, said she had always wanted to pay tribute to King through a candlelight vigil, calling it a touching remembrance of an idealist who believed change would come from peace, despite all opposition.

Tension between black students and the campus administration erupted late in the spring semester, after a black student was attacked by four white students as he walked behind his dormitory. Bledsoe said the campus police failed to fully investigate the incident. "The number and diversity of the people who attended the march for King show that racism exists and that the community does want to see the hatred end," Bledsoe said.





Tate did not spare Indianapolis in 1987 — the worst year in history for airline disasters.

At 9:15 a.m. on Oct. 12, a Vietnamera Air Force fighter plane plowed into a hotel near the Indianapolis International Airport, killing nine people and injuring 15 others.

Maj. Bruce Teagarden, 35, had been trying to coast in for an emergency landing after the plane experienced a flame-out, or total loss of power, about 15 miles south of the city. Teagarden, the lone occupant of the plane, bailed out seconds before it slammed into the hotel and witnessed the crash after he landed in a nearby parking lot.

The plane, a D-7 on a routine mission from Pittsburgh to Oklahoma, clipped the roof of a small bank office and plowed into the lobby of the Ramada Inn, exploding into a fireball seen as far as a mile away.

Airport emergency teams, already prepared for a possible emergency

landing, raced to the scene about a mile from the airport. With their help, most patrons were able to escape unharmed even from upper floors of the 5-story hotel.

Nine people directly in the aircraft's path were less fortunate. Nearly all lost their lives in the intense heat and smoke of the explosion.

Small fires smouldered for several hours after the crash, sending wisps of gray smoke out of the gaping, charred hole that stretched 45 feet across the hotel's lobby.

Later investigation by the Air Force and the National Transportation Safety Board revealed that an electrical failure that might have been missed in a pre-flight check triggered the power loss. Recommendations were made for more extensive checks and maintenance on aging planes.

— Jackie Dulen







Bringing brotherhood to Bloomington



Family ties can be strong, perhaps the strongest of human bonds. So strong for one man that brotherhood brought him across the earth for a visit to Bloomington. That man was Tenzin Gyatson, the 14th Dalai Lama.

He came to Bloomington to see his brother, Thorbuten Norbu, a retired professor of Uralic and Altaic studies. But as the spiritual leader of Tibet, he was ambassador to Bloomington, only one stop on an international tour to raise world consciousness of his country and the plight of its people — in a Buddhist sense, his family.

In 1950 Gyatson assumed political power in Tibet the same year the New People's Republic of China took occupation of Tibet, a mountainous western region in China, in a radical effort to unify all Chinese people. The Dalai Lama was exiled to India, but one million of his countrymen are believed

to have been killed under Chinese rule.

In a cornfield southeast of Bloomington, on a sunlit day warmed by September breezes, those victims were remembered with the Dalai Lama's dedication of a 35-foot monument known as a chorten. Nearly 600 people, the curious as well as dedicated disciples, traveled to the farm field that will be the site of the Tibetan Cultural Center.

The monument's dedication and a series of traditional prayers and offerings to the God-king filled the day-long celebration with red and gold banners, baskets of harvest fruit and squash, bulbs of incense and ceremonial scarves of white cotton cloth. Photographers and reporters from across the nation poised themselves aside a tent draped with red curtains to get the best glance of the Dalai Lama, his court of priests and a special follower, Richard Gere. Children ran through a

field of purple and yellow mums as their parents sat attentive to the sounds of melodic prayers and the gift of dance provided by a group of artists from Canada.

An air of tranquility drenched the scene, as followers from as near as Indianapolis and Chicago and as far as England and Switzerland gathered to hear words of world peace and unity. Like a summer festival or open-air concert the ceremony reverberated with celebration, understated and at the same time energetic. A figure of international importance was in Bloomington's midst for merely three days. But we felt as if the world's eyes were on us, as a quiet man traveled with a dramatic entourage from India, speaking simple wisdom learned by experience in a complicated world.

— Judy Cebula

Followers of the Dalai Lama pay respect and present ceremonial gifts to His Holiness after a commemorative ceremony at the Tibetan Cultural Center.







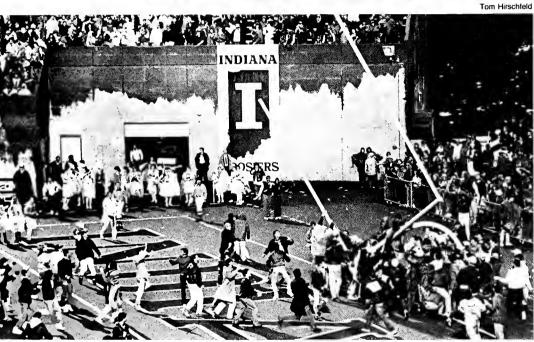
DALAI LAMA

Photos by Nadia Borowski

Upset win over U of M rains cheers



With fireworks exploding overhead, IU cheerleaders scream a chant of celebration of IU's 14-10 Homecoming victory.



Michigan came to town to help IU celebrate Homecoming. Two weeks before, the 5-1 Hoosiers, tied for first place in the Big Ten, waxed Ohio State for the first time in 36 years. So, now the second of the Big Two was on the chopping block.

And IU had never beaten both of them in the same season.

Now, IU has.

The Hoosiers jumped out to a 7-0 lead on a 12-yard pass to All-American wide receiver Ernie Jones. Then, after

the Wolverines sloshed around and took a 10-7 halftime lead, IU held them to 88 yards of offense in the second half and dog-paddled to a 14-10 win.

The weather was lousy. The game was fantastic.

So, when someone asks what went down Homecoming weekend in 1987, answer: "Rain, alcohol, Michigan and, most importantly, the goalposts."

- David J. Neal





Jeff Sinei

"Each of us — you, me, all of us — we have those points where we can't afford to make an error. It isn't going to be some small miracle taking place. The most important person to count on is you, because if you can't count on yourself, who the hell can you count on?"

IU Coach Bob Knight, Oct. 29, 1987



HALLOWEEN











In December, more than 100 AIDS researchers joined forces for the first time ever in an attempt to develop new directions in AIDS research.

This pilot project, titled "AIDS and Sex: An Integrated Biomedical and Biobehavioral Approach" brought world-famous "sexperts" to the Indiana Memorial Union for four days.

The conference consisted of seminars, lectures and videotapes, each providing researchers the opportunity to share their knowledge of AIDS.

The program, sponsored by The Kinsey Institute for Research in Sex, Gender and Reproduction, brought researchers such as Dr. Michael Gotlieb, who is credited with first identifying the disease in 1980.

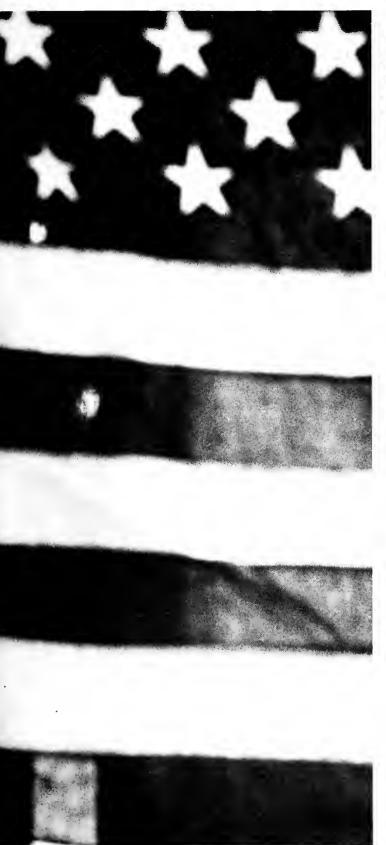
Following the conference, the researchers concluded that more information is needed on the sexual practices of people to combat the disease. To do this, behavioral as well as biomedical scientists must study the virus, its transmission and the spread of the disease, they said.

- Gina Binole

Election '87 — Tomi Again



Tomi Allison expresses her happiness to the members of her campaign committee who helped her capture her title as Mayor of Bloomington.



Richard Schultz



Mic Smith

Tomi Allison gritted her teeth in 1987, fought the toughest battle of her political career and came up grinning with a fist clamped tightly on her title as Mayor of Bloomington.

With six years in the city's top office under her belt, Allison fielded other candidates' blatant accusations of mismanagement in a local PCB cleanup and in several controversial cases involving city police. But she stood by all her policies without flinching or making excuses.

The strategy paid off. She squeaked out a 231-vote victory over Republican Tim Ellis, who, despite capitalizing on the previously untapped GOP resources of North Jordan, couldn't rally enough residents to stand behind his "It's Time" campaign slogan. He ended up with 4,924 to Allison's 5,155.

Alternative candidates Mike Andrews and Al Towell showed surprisingly well — gathering nearly 14 percent of the vote between them. Most pre-election polls had all but dismissed Andrews, a Grass Roots party member, and independent Democrat Towell as kooky unknowns unable to attract the serious electorate.

Although Allison consistently rejected claims by her opponents that her administration had begun to alienate much of the population, she did concede that the Towell and Andrews campaigns "tells me there are very serious issues in the community that have made people concerned."

— Jackie Dulen

Peach Bowl '88



Mic Smith

It's on the rise. What's on the rise? Oh, Atlanta, the Peach Bowl and IU football. And, for six days, the three came together for a helluva good time.

How 'bout that night of Dec. 30? There was a party at Hooters, a bar that appeals totally to a male's baser instinct: Lust. Come to think of it, that's probably the reason some IU coaches and players were there. Some were at a bar owned by ex-IU basketball player Randy Wittman, Jocks and Jill, trying to call a phone-in television show. IU football coach Bill Mallory was the program's quest.

New Year's Eve opened with the Peach Bowl parade. This thing included the 10 high school bands that would play the pre-game show and every beauty queen under 17 years of age in the state of Georgia. That night, the inplaces to be were the Georgian World Congress, where some IU players got down, and the Hyatt Regency, where most IU fans and a couple other thousand people got down.

And this time, there was pep galore. Pep rally New Year's Eve, pep rally at halftime of the Rose Bowl ("Go State!" intoxicated Hoosiers yelled at television sets), pep rally before the game.

But, sadly, the result of all the pep and all the hype wasn't as picture-perfect as desired. UT 27, IU 22. Oh, well. Enough said.

— David J. Neal



IU running back Anthony Thompson tries for extra yardage as two Tennessee defenders try to bring him down.



Jeff Siner







Jeff Siner

IU football player Kevin Kelly covers his face as the clock runs down the remaining seconds, handing the Hoosiers their second defeat for the past two consecutive seasons.





Mic Smith



Coach Bob Knight gives the ref a piece of his mind and a few directions of where to go as referee Jim Burr snaps the livid coach yet another technical foul.



Mic Smith (2)

Russians arrive, Hoosiers walk

Id's basketball team unofficially started the 1987-88 season in a manner that was short of spectacular and of regulation time.

On the evening of Nov. 21, 1987, the defending national champions took to the floor of Assembly Hall for an exhibition game with the Soviet National team. Twenty-four minutes and 55 seconds later, the game was officially over and the Soviets won 66-43.

.No, 24:55 isn't the length of a basketball game under international rules. But on this night, it was the length of the game under Coach Bob Knight's rule.

With the well-drilled veterans from Kremlin Kountry drilling the Hoosiers 56-43 early in the second half, Knight exploded. He was fed up with referee Jim Burr's antics, so he decided to provide a few of his own.

After a Soviet player stepped away from the foul lane as his teammate was about to shoot a free throw — a violation in any basketball game — no

call was made. When a livid Knight stormed to the scorer's bench to find out why he didn't hear any whistles, Burr hit him with a technical foul.

As his outrage continued, Burr seconded the motion. And as play came back down toward the IU bench, Knight blasted the officiating crew again, resulting in his third and final technical foul.

Burr informed the statisticians that the third "T" meant Knight's ejection from the game.

"If I go, my team goes," Knight said. And that was that.

Burr called the game at the 15:05 mark, as Knight and the IU team ran off the floor to the cheer of the crowd.

The early ending due to Knight's outburst put the IU coach in national headlines once again, and brought a "severe reprimand" from IU President Tom Ehrlich. Knight took the next week to make public apologies for his actions whenever possible.

- Stu Mandelbaum

Protesters call end to racism

The last time a protest march this big happened at IU, Nixon was in office, American soldiers were in Vietnam and Arlo Guthrie told people to sing a stanza of "Alice's Restaurant" to get out of the draft.

At about 9 a.m on Wednesday, April 20 -- Founder's Day -- more than 420 students, faculty, staff and administrators marched from Bryan Hall to the IU Auditorium, calling for an end to racial tensions on the IU campus and around the United States.

Sponsored by the IU Black Student Union, the march protested an attack made on an 18-year-old black freshman who was attacked by five whites near Foster Quad March 28. The student asked not to be identified because he said he feared future attacks.

"It helps knowing that a lot of people are behind this," he said. "But the only thing that is going to help (the) situation is to get some thing done."

During the protest, the IUBSU presented the University administration with a list of 10 demands and requested a meeting with IU President Tom Ehrlich. If the meeting was not held, they said they would stage a sit-in at the president's office in Bryan Hall, said senior Lisa Bledsoe, president of the IUBSU.

The administration agreed to the meeting. Ehrlich said he shared their emotions toward racial violence and assigned a task force to investigate the problems.

"We will no longer allow ourselves or the administration to sit back in the seat of procrastination," said junior Simone Haygood, internal vice president of the IUBSU.

-- Rusty Coats





On Founder's Day, students and staff members from all backgrounds joined in a march to the IU Auditorium, calling attention to the racial tensions on the IU campus.



Jeff Siner

IU SING

Thirty-nine Willkie Quad residents sang and danced their way to the Division A and overall championships at the 59th annual IU Sing, "Magic to Do."

Sponsored by the IU Student Foundation, IU Sing gamered more than 3,500 participants in 30 acts on Feb. 19 and 20 at the IU Auditorium. The acts competed in three divisions: A, storyline and under 60 members, B, storyline and more than 60 members, and C, no storyline.

Willkie's winning act, "Changes," featured a geek being persuaded to take time out for himself. It was Willkie's second IU Sing championship.

In Division B, Alpha Chi Omega and Sigma Alpha Mu took first place with "Primate State," while Alpha Omicron Pi and Zeta Beta Tau placed second for their act celebrating Spam's 100th birthdav.

Read Center's "Le Jazz Hot" topped Division C and was followed by "Mostly Motown," sung by the residents of Collins Living Learning Center. Alpha Delta Pi and Pi Kappa Phi won the George E. Schafler Award, given to the act which most exemplifies the spirit of IU Sing.

- Bob Pockrass



Vic Wichelm

The lead character in Willkie's skit, a nerd, was convinced to take time for himself at IU Sing. The effort won Willkie its second IU Sing championship.



Ex-Python Receives Abuse

Graham Chapman, best known for his involvement in Monty Python, a six-man comedy group, lectured at the IU auditorium on Tuesday, Apr. 26th. In his 95-minute presentation of "And Now For Something Completely Different," Chapman opened by pleading for abuse from the audience and closed with stories of his involvement in a Dare Devil Club. He spoke of being an alcoholic, and giving up drinking after "Monty Python and the Holy Grail" was completed.





Racing into history





Willkie Sprint takes the trophy

Before the inaugural women's Little 500, the spotlight shown on senior Lee Ann Guzek and the Kappa Alpha Theta team.

Guzek led the Theta's unsuccessful bid to qualify for the men's race in 1987 and had been instrumental in making the women's race a reality. She conducted several riding clinics to prepare the women for their first race.

Shortly after the start, the spotlight shifted to the four freshmen of Willkie Sprint -- Louise Elder, Kerry Hellmuth, Kirsten Swanson and Amy Tucker.

After beginning the race in the traditional Little 5 pack, the differences among the women's abilities began to show. The pack disintegrated and the strong teams moved out in front. Then, Willkie made its move.







The first women's bike race was filled with cheers, tears and bang-ups. Wrecks freckled the race, making the track both competitive as well as hazardous.



Mic Smith (3)



The prayers and the hard work paid off for the Willkie Sprint riders. Although Kappa Alpha Theta was seen as the favorite going into the race, Willkie turned on the juice and took the checkered flag.



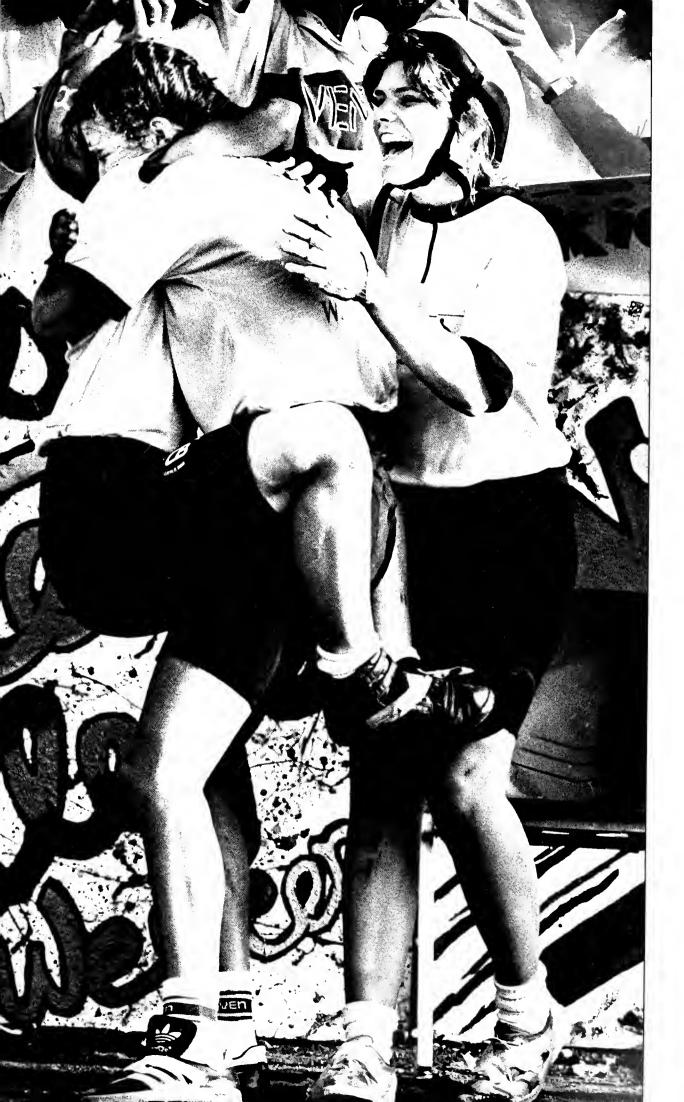


"Our strategy was to lap the pack at 30 (laps)," Tucker said. "We were going to go for it."

Willkie never quite got its one-lap lead but stayed in front of the field by about 20 seconds for most of the rest of the race. A wreck on lap 97 caused a yellow flag. Swanson slowed down so much the pack began to gain ground. But when the green flag flew again on lap 98, she kicked it into gear for the stretch run and finished the 25-mile, 100-run and finished in one hour. 10 minutes and 52 seconds, nine seconds ahead of the charging Thetas.

"No one could have caught us," Swanson said. "No one was going to catch me. That was the way I looked at

-- Mike Stephenson



Trikesters take to the tracks



This year marked the first time the men and women were separated into two races. The outcome made for extended racing time and more tricycles than you could shake a stick at.





Mini 500 is fun. Mini 500 is competitive. But, ultimately, Mini 500 is a tricycle race.

A bunch of guys and gals furiously pedal AMF Roadmaster tricycles around ovals, adventure in every hairpin turn. For one Friday night every April, Assembly Hall looks like a nursery school run amok. Or Safety Town on acid.

But tradition is tradition, and Mini 500 is, in the end, a tradition.

This year, the race was split. Nine men's teams in one division and 54 women's teams in another. The mitosis was meant to double the pleasure, double the fun, enough to last through two packs of Doublemint gum.

This year, it was preceded by the first women's Little 500, giving fans a full day and night of racing. The women's bike race drew more than 11,000 folks to Bill Armstrong Stadium while 6,376 sat in Assembly Hall hours later, ready to overload their senses on yet another competition of pedal-people.

The races provided one upset and one repeat of 1987. In the women's division, the Speed Demons, who qualified 18th, upset Kappa Alpha Theta in the semi-finals and the No. 1 and No. 2 qualifiers, Out to Lunch and Mustard's Peddalin' Fools, in the finals.

In the men's category, Crone Basement Hellions, polesitters and winners in 1987, did the double deed again, beating Phi Gamma Delta and Phi Kappa Psi in the finals after winning the pole.

-- David Neal

For the third time in five years, the Cutters reigned victorious at Little 500, this year taking the checkered flag after starting as far back on the pole as the 20th position.



Mic Smith (2)

CUTTERS!

The Cutters keep starting further and further back in the field, but they keep finishing in the same place -- first.

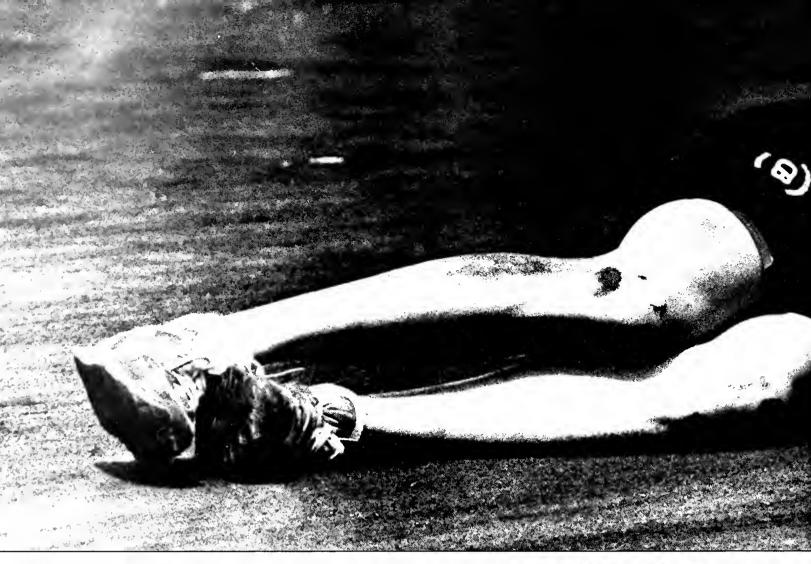
On April 23, for the third time in five years, the Cutters won Little 500. In 1984, they started 10th and charged to victory. In 1986, they became the lowest qualifying team -- No. 14 -- to win. In 1988, they broke that record and won from the 20th position.

"We work real hard to win the race," said coach Adam Giles, who crossed the finish line for the Cutters in 1984.

Besides the low starting position, the Cutters hurdled another obstacle on the way to victory. About a quarter of the way into the 50-mile race, the Cutters went down. But freshman Andy Meister jumped back onto the







bike and kept them from being lapped. Senior Jay Polsgrove soon took over and caught the pack.

"Jay had to catch up," said Cutters' staff member Tony Ceccanese, who finished for the '86 champions. "He was about half a lap down, and he caught the field."

The Cutters rode among the pack for the rest of the way until it began to disintegrate with about 10 laps left. Pole-sitter Sigma Alpha Epsilon made the first move and seized the lead. But Phi Delta Theta's Tom Rothrock caught the SAEs and took the lead.

Polsgrove knew what he had to do. "I had to go out there and get him," he said. "I just reeled him in."

On the back stretch of the final lap, Polsgrove moved in front.

"That's Jay's race right there," Ceccanese said. "It was all strung out."

Polsgrove was inducted into the Little 500 Hall of Fame.

The Cutters finished in two hours, seven minutes and 30 seconds. They

became the third consecutive team to win with only three riders -- Polsgrove, Meister and junior John White.

Team members said freshman Robby Fromin had been sick during the week before the race and was removed from the team's plans.

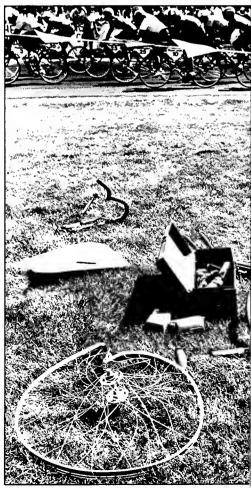
"It worked without me," Fromin said. "It wasn't in the plan. It was no problem with me. We're a team."

The race was marred by an unusually high number of accidents -- 37 of the 131 riders were treated for injuries.

One of the race-day hazards was the heavy winds, which sometimes reached 30 miles per hour. Polsgrove said this might have been to his advantage, since he was one of the strongest riders in the race.

Among the injuries, Chi Phi freshman Aron Hanson suffered a mild concussion and bruised ribs after he was cut off in the first run and run over by another biker.

-- Mike Stephenson



Mic Smit





This year's Little 500 was plagued by an unusual amount of injuries -- 37 out of 131 riders. The high winds, sometimes reaching up to 30 miles an hour, only added to the risks on the track.









GRADUATION



Nadia Borowski (2)

Chancellor Herman B Wells shades his face from the bright sun on the day of graduation, when the early May temperatures soared into the 80s in Memorial Stadium. Herman B celebrated his 50th year of participating in the graduation ceremonies, and told the graduates in his address, "May you always be happy."





Jim Hudelson (2)



The hats soared and the cheers resonated from Memorial Stadium as the 1988 graduates were turned loose on the world. This year marked the first time graduation ceremonies were held outdoors, and destiny-bound graduates soaked up the sunshine while the reverie of four years swelled up inside them.



PROFILES



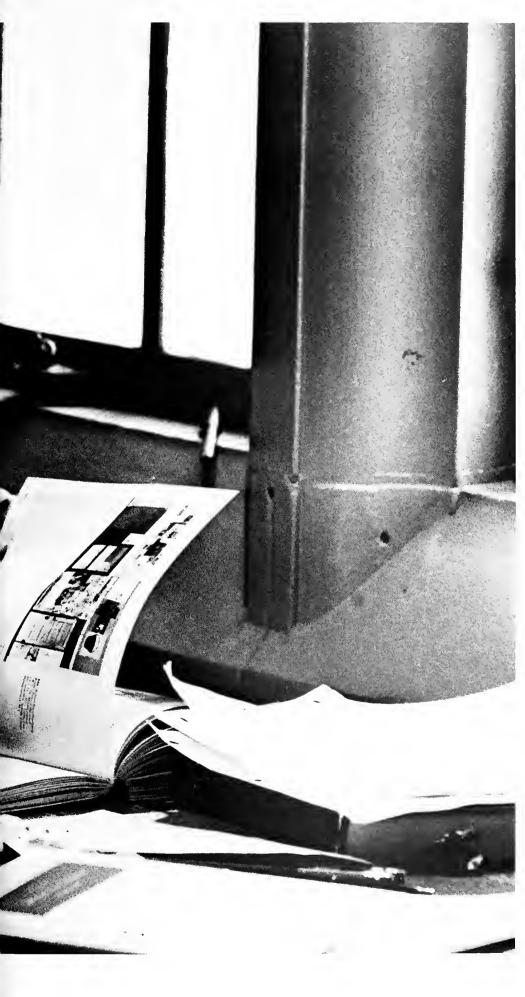
A Place For Everyone







Mic Smith



As the sun rises over the IU Auditorium, the Alight floods down Seventh Street past Showalter Fountain and Woodburn Hall, leaving a silver path toward the Indiana Memorial Union. With the morning light, come clerks and cooks, technicians and secretaries - those who rouse the the Union each day. Like clock work they set this place into motion, pumping life into the building that is at the heart of the IU's Bloomington campus.

Students and professors follow, in search of first coffee, forgotten books, Xeroxed lecture notes. The Union holds a special place in the routine of our university. It wakes us with caffiene, fills us with popcorn, nourishes us with textbooks, clothes us in Hoosier sportswear, cradles us in its sofas and warms us by an ever-flaming fireplace. Without this nearly 500,000 square foot island at the center of campus, our days would be unconnected classes, days spent behind work desks holding on the promise of quitting time.

Perhaps no limestone building can attain a true personality. But the Union, dedicated in 1932, has earned character for attempting to be all things to all students, faculty and visitors of IU. Two hundred guest rooms, numerous conference rooms and offices cater to guests of the hotel filling much of the building. Famous for the Union Board film series, Whittenberger Auditorium received a new sound and film system in 1988, leaving behind another Union Board tradition of problematic movie screenings. Also in 1988, the Campus Community Arts Center faced a threatening future and survived. With a still uncertain future, CCAC will continue to offer gallery space for local artists, selling floor for jewlery makers and pottery bakers and classes in Sweedish massage and bar tending. Planned expansion of student computer facilities gave the Union supported organization a better outlook.

We buy our books here. We sell them back, too. Quiet halls and peaceful lounges are the library alternative for relaxed, coffee-filled hours of study. We will remember Union bagels and Union popcorn. We will remember Indiana hometown newspapers in the South Lounge and bowling and billiards near the Commons. We will remember a place that filled our days with a bit of variety, kind faces behind cash registers and counters.

As light closes in on the Union, sun settling into shimmering dusk, a student employee silouetted against the Union's lighted billboard, as he changes the black-lettered message. By 11 pm the Union shuts down for the evening, night inkeeper quietly makes the rounds, telling students on the second floor "We're closing." A solitary musician at the keys of the grand piano in the South Lounge folds up her music. The Union, too, must sleep.

















Nancy Streets-Lyons

Twenty-nine years ago IU named its first black Miss Indiana University, a contest that came with all the fame and glory the institution had to offer to its attractive, talented women. The winners were celebrities; they were featured in magazines, on newspaper frontpages, given huge spreads in the yearbooks.

It was, at the time, something of a big step in race relations. Martin Luther King had yet to tell the nation of his dream.

Nancy Streets, 19 at the time, was a sophomore majoring in Speech and Theatre. Her heritage is a melange, a casablanca of the world. In her genes lay Afro-American, Cherokee, Irish and Scottish, each adding dimension to her beauty.

But, magnanimous as the title might have been, the University soon dropped it. She was spotlighted in an Ebony Magazine article, featured in Time, and appeared on the cover of Tan.

But she did not appear in the 1959 Arbutus.

"I remember opening the yearbook, looking for my picture as IU's beauty queen and not finding it," she says, her wide-set, brown eyes pulled tight in a pained squint. "I was so disappointed; so hurt. It was like the University was treating me like I didn't exist, that the title had just not been given that year."

Previous years found Miss Indiana Universities pictured in hazy backgrounds and soft lighting, proclaiming their beauty and boasting their accomplishments in lengthy articles. But in 1959, there was no such article, no such pictures. Nancy Streets, a member of Alpha Kappa Alpha sorority, was ignored by history.

"I wasn't expecting the crown," she says, and for good reason. No black woman had ever competed in the Miss IU pageant, let alone win. "When they announced the runners-up and my name wasn't called, I thought I'd come in fifth place. I was walking off stage when they announced I'd won.

"But then, after all the parades and all the newspaper stories, IU forgot about me. The Arbutus didn't even show my picture. Nothing. I was a ghost."

Nancy later married, mothered three children and divorced. She goes by her married name, Nancy Lyons, and works as a sales representative in Indianapolis.

But she has not forgotten the pain of IU's final insult.

"It was like they were saying I was less than a human being," she says, her dark, melanin-rich skin glowing. "They'd given me this title, and this crown, and then they wanted to sweep it under the rug and forget it ever happened.

"I still get letters from IU, asking me for donations," she says, shrugging. "I just throw them away. It may sound petty, but I'm not going to give the University any of my money. They never recognized me in their history. Why should I recognize them?"

It's 29 years later now. Beauty contests aren't big spectacles anymore. They aren't a central part of the University's calendar.

It may be too late to right an old wrong, but it isn't too late to give recognition to a woman who rightfully deserves it.

The crown is dented, the roses are black and dry. Slight wrinkles and a few strands of white accentuate the passing years. But even now, at 48, Nancy carries the grace of a beauty queen, a beauty that comes from deep inside.

And her time in the spotlight of history has finally arrived.

Our only hope is that it is not too late.

- Rusty Coats





Jennifer Orsi

The IDS' fall editor — a William F. Buckley?

WHAT EFFECT DID YOU WANT TO HAVE ON THE DAILY STUDENT?

I just wanted to have the best quality paper we could have. We're here so people can learn and that means sometimes what gets into the paper isn't top-quality stuff, and it can't be.

WHAT WOULD YOU DO DIFFERENTLY IF YOU COULD DO IT OVER AGAIN?

Be more involved. You never get to spend enough time in the newsroom.

WHAT EFFECT DID YOU WANT THE DAILY STUDENT TO HAVE ON IU?

I want it to be a newspaper that students, faculty and residents of IU look forward to reading and that tells them something they can use and enjoy.

HOW DO YOU REACT WHEN YOU HEAR PEOPLE CALLING IT THE DAILY STUPID OR THE DAILY SOCIALIST?

The Daily Socialist doesn't bother me too much because I know our opinion page traditionally has been liberal, and that's fine with me. But there are times when I'm tempted to say the Daily Stupid because we do stupid things. But there's another part of me that wishes I could take people and say, "Look, I know you laughed when we printed this backwards or identified the wrong basketball player but we did that because our computer broke down and we had two-and-a-half minutes to do this entire page."

MANY STAFF MEMBERS HAVE NOTED THAT YOU ARE ONE OF THE MOST CONSERVATIVE EDITORS AND PAUL IS ONE OF THE MOST LIBERAL. ACCURATE?

Paul and I are very different people. We have different outlooks on the paper, but if you sat us down and asked us, I think we would have the same basic desire to put out an interesting, exciting, accurate newspaper.

Sometimes I think people who compare us would put me on the William Buckley side and Paul on the Hunter Thompson. It bothers me, not because I'm Hunter Thompson but because I know I'm not William Buckley.

I don't think all that many readers care if I'm more like William Buckley or Hunter Thompson. I think they care if what they read is decent, if it's well written and if it's right.

nt, it it s well written and it it s ngnt. — Jackie Dulen



Paul Rogers

The IDS' spring editor — a Hunter S. Thompson?



WHAT EFFECT DID YOU WANT TO HAVE ON THE DAILY STUDENT?

I wanted to leave this semester as an example of what you can do with the Daily Student — that we don't just have to be a stodgy conduit of meeting covers if we want to go out on a limb. I wanted to leave the message that it's better to err on the side of taking too many risks and being too liberal than too conservative and not getting things in the paper just because you're afraid to try them.

WHAT EFFECT DID YOU WANT THE DAILY STUDENT TO HAVE ON IU?

I think we need to loosen up and put a young person's perspective on a lot of issues. How? By not being afraid to do things out of the ordinary that might upset people.

I'd like people to come to us for not just what lunch is going to be in McNutt or who won the women's basketball game. That stuff is important but I also think we can be a good community forum.

HOW DO YOU FEEL WHEN PEOPLE CALL THE PAPER THE DAILY STUPID OR THE DAILY SOCIALIST?

I would say they're more accurate at times calling it the Daily Stupid. I can't think of anything in recent memory we've done advocating the collective ownership of property. But we've certainly been stupid on a lot of occasions. It doesn't bother me because since Ernie Pyle was the editor here in 1920 it's been called the Daily Stupid.

AND WHAT OF THE OPINIONS THAT YOU AND JENNY ORSI ARE RADICALLY DIFFERENT?

I think we're not as radically different as everyone seems to think. People try to paint this image of her as the staid conservative Barry Goldwater and me as the sort of George McGovern out there on my horse charging into Teddy Kennedy's realm. Which I'm certainly not and she isn't either.

The only comparison with Bill Buckley and Hunter Thompson is that Buckley has a great education as does she and my recreational habits are probably a little closer to Hunter's.

But I don't think the readers notice it.

- Jackie Dulen



Ken Snow



The calendar might have read Fall weather, but Bill Armstrong Stadium was full of Snow from September to November.

It wasn't blistering winds and low temperatures, but rather freshman IU soccer player Ken Snow. The rookie forward from Schaumburg, Ill., turned his high-scoring offensive attack on some of the nation's top collegiate soccer teams.

He led the Hoosiers to an 18-3 record, which included a four-week stint as the No. 1 team in the nation. Snow rewrote numerous IU season and freshman scoring marks as the 5-foot-8, 150-pounder scored 28 goals and recorded five assists.

A total of 61 points.

Wow.

If you called the rookie a ringer, it would be an understatement.

A 1st-team All-American and the top point-getter in the nation, Snow passed Armando Betancourt (1981) and Robert Meschbach (1980) for the IU season scoring title. Each tallied 27. Snow also passed Betancourt (1979), Angelo DiBernardo (1976) and Steve Burks (1973), who had formerly shared the rookie scoring mark of 20.

"As a freshman, the accomplishments he made were more than we would have hoped for, especially since he did it against the best (competition)," ICI coach Jerry Yeagley said. "In my opinion, he is perhaps the best finisher that s ever played at Indiana. It'll be interesting to watch his progress in his remaining three years when he's a marked man."

Yeagley added: "In addition to his scoring, he is also an exceptional passer. He really enjoys playing. It's not work to him. He's a pleasure to watch."

IU soccer fans would certainly agree with that.

"It wasn't that hard because I had good supporting people around me," said the soft-spoken Snow. "I don't set any goals. Next year, I just hope to get as many as possible."

He smiled. "Maybe just 27."

Snow was joined on the offensive line by Sean Shapert, who had some appreciative words for Snow. "It was great playing on the line with Ken," Shapert said. "We developed a good working relationship. We both have a real good sense of where each other will be."

And anyone who has seen the freshman Superman Snow in action knows exactly where the record-shattering man will be next year as a sophomore.

Right on top.

— Ross Forman



Scott Sanders



mancipate yourselves from mental slavery -- none but ourselves can free our minds. Have no fear for atomic energy 'cause none of them can stop the time." -- Bob Marley.

In "Redemption Song" Bob Marley sings of the Jamaican man's quest for freedom, a quest that English professor and writer Scott Sanders sings his own way. In this age of condos and yuppies, Sanders compassionately shows students that the liberal arts can give freedom -- the freedom to make sense of the political and social mess of our society.

A professor at IU since 1971, Sanders teaches 20th Century American and British Literature, Honors-Division courses and creative writing. From 1977-84 Sanders wrote a monthly column on new fiction for the Chicago Sun-Times. He published his first book, a critical study on D.H. Lawrence, in 1974. It was not until 1983, though, that he published his next work, a novel. Since then, eight more books have been printed and two more are on the way. His essays have also been cited in Best American Essays and Pushcart Volumes.

Much of his writing is science fiction, although not of the Stephen King variety, which he calls "engaging," but fiction with a goal to show cultures as a whole system. Leaving on sabbatical at least every four years, he spent last year at the Massachusetts Institute of Technology as a visiting scholar, writing about science, the arts and society.

Science is no new topic for Sanders, who majored in physics and English at Brown University, graduating as the class valedictorian and summa cum laude, in 1967. From there, he attended Cambridge University, completing his Ph.D. in English literature in 1971.

Sanders writes of emancipating ourselves from our dependence on technology through expanding our relationship with nature. "We have a compulsion to insulate, to create artificial worlds. Our cars, shopping malls and air conditioning are examples of this. And we misuse technology, substituting it for human skills," he says.

His motivation behind teaching is to impact the quality of life, encouraging students that finding their own philosophy for life is a valid endeavor. Teaching is a two-way street. He provides students with the necessary encouragement to explore their ideas, and at the same time is refreshed by their enthusiasm.

A student in the Sixties, he says, "We had the sense things were in our power to improve," a feeling he doesn't feel exists today. "There were more people around encouraging us, intellectual pursuits were more fashionable." Yet, he adds, "We were not somehow more virtuous than students of today. There still are students as curious and as hungry to breathe knowledge as at anytime."

From his office in Ballantine Hall and from his classrooms, Sanders continues to develop students' minds by encouraging their pursuit of freedom.

-- Ellen Swain

Charlie Beeker

Mother, Mother Ocean, I have heard you call. Wanted to sail upon your waters Since I was three feet tall. You've seen it all; you've seen it all. Watched the men who rode you

Watched the men who rode you Switch from sails to steam. In your belly you hold the treasures Few have ever seen.

Most of them dreams; most of them dreams."

"A Pirate Looks at Forty,"

Jimmy Buffett

Charlie Beeker has been searching for underwater treasures since he began scuba diving in Daytona at age 11.

Now the 36-year-old, with rugged, Floridian features, is a master scuba instructor at IU.

With only a few bodies of water -- such as some of the local quarries -- to dive in, Beeker seems a bit like a fish out of water. He admits operating out of the University was a difficult decision. He was torn between Bloomington and Florida.

But he likes it here because of the town's proximity to the Great Lakes, he says.

He also spends three months out of each year "in the field," which includes the Cayman Islands, the Florida Keys and the Caribbean.

"People ask, 'Why Bloomington?'" he says. "And I answer, 'Because it's close enough to the Great Lakes."

So what's so dad-blamed important about the Great Lakes?

In 1679, LaSalle sailed the first ship on the Great Lakes. The vessel also was the first of about 10,000 to wreck in the area, Beeker says. Because ships represent so much of the Great Lakes' history, they approach wrecks with a whole different philosophy.

"In that area, people appreciate ships as much as we appreciate log cabins here," he says.

Shipwrecks are Beeker's favorite area of exploration, and he refers to them as "Windows to the Past."

"I can't tell you what it's like, the first time you swim through the greenish-tinted water (of the Great Lakes)." he says, and his eyes get this faraway look to them, as if he's looking for an island sunset in the distance. "It's 35 degrees. You can't see the top. You can't see the bottom. It gives you a sense of awe. And then the wreck appears in front of you -- like a ghost ship."

Seeing a ship on the bottom of the ocean gives you a sense of culture and history, Beeker says. "I have lots of pictures of coral reefs and fish, but I'm a history buff."

Beeker presently is developing additional classes for IU's scuba program, but they also will be utilized by other colleges and universities, he says. IU leads in sport-diver education and underwater archaeology.

"Students help us to develop sites and make them into underwater projects." Beeker's latest endeavor is developing underwater parks in Florida where shipwrecks will be viewed through glass-bottom boats.

"They (parks) are fairly unique in the United States," he says. "No real effort was being done and I thought, well, let's do something.

"It's that sense of discovery."

-- Gina Binole





Lee Cobb

It's quarter past five. The Westminster bells have just sounded. He sits upright, moves his head fiercely from side to side, and his hands fly fast as eggbeaters atop the large, wooden keys.

"See what I mean when I said I get a real workout when I play?" asks senior Lee Cobb as he finishes pounding out a Dutch folk tune about green Linden trees.

And he's not kidding. For two years, Cobb, IU's chime master, has literally rocked the University Bell tower, located above the Student Services Building, with his music.

Cobb, an organ major, plays the clavier, a wooden instrument that almost looks similar to a primitive piano with baseball bats for keys and rusted metal wires for strings. Each time Cobb depresses a key, a pulley yanks one of the 11 cast bells hanging from a wooden beam above him and a cacophonous clang rings out across the land.

The clavier was constructed with the building in 1906, and the instruments and the structure that houses it look every bit their age. A narrow stairway that rattles leads up to grafitti dated 1927, 1971, 1976 into Cobb's playroom, all 10 by 12 feet of it.

Perhaps it's the view of Kirkwood Avenue from the two woodenframed windows. Maybe it's the musty smell and corroded bricks. Either one, neither one; the room breathes tradition and whispers IU from every nook.

"Maybe I'm a purist," he says. But he sits in the dark, rarely turning on the 100-watt bulb above him, because he said he thinks "electricity just doesn't belong here. I thought about how I would remodel it. But then I don't think I'd change a thing."

Besides, from the dim room, Cobb says he can see his house.

"I moved to see the bells," he says. Sometimes, walking from his home to work, Cobb gets "inspired" to play longer than the hour each day he is scheduled to play.

"This is my favorite aspect of school. I love it. It keeps me sane."

He plays each day between 5 and 6 p.m., but sometimes he is asked to play for special occasions, such as the dedication of Sample Gates and the 200th birthday of the Constitution.

Christmas Eve, 1986, Cobb played all day.

Although it is making music that he loves, being the chime master has other advantages.

"I've written many papers beneath the lowest bell, and sometimes I come up here just to think," he says. "Yeah, I've thrown some wild parties up here too." He laughs. Cobb even admits he has lured some women to his secret cove.

"You'd better believe it," he quips. But none of said lured ladies have dared to climb the decaying ladder with the missing rung to the bells.

Cobb will graduate December, 1988, and plans to pursue a Master's degree here, but he's looking for a successor.

"Anyone can learn to play," he says. "Ideally I'd like to find a freshman; someone who's as into it as I am."

And he is definitely into it. At 6:45, Cobb says it's time to play the Alma Mater, the selection he always ends the hour with. He begins. The wind whistles and the floor shakes.

And Lee Cobb plays out the tune, the heels of his fists slam-dancing on the keys, making the bells ring and sending music across the campus, as he has done so many times before, as he will do for many 6:45s to come.

Because he is hooked.

— Gina Binole







Eric Hirschfield



One thing is certain: He's not typical in any sense of the word. There's a basketball court in his kitchen and two orange pylons in the front yard of his house on Park Street. He celebrated his 21st birthday by streaking through Dunn Meadow in his birthday suit. Senior Eric Hirschfield, founder and executive editor of the student satire magazine Etcetera, has made his mark on campus in more ways than one.

"I've always had a desire to run the show. I wanted to run my own business. Why not have a magazine devoted entirely to what the students like? I figured on a campus with 35,000 people with one of the best journalism schools and one of the best business schools, it really couldn't go wrong."

For the finance major from Clearwater, Fla., the magazine's success as a business came first.

"Underground newspapers have always been tried. The problem was that the business aspect got put in the back seat and the journalism aspect got put in the front seat. No matter how ethical or moral that may seem, it doesn't make money."

Etcetera is a profitable magazine with 7,500 copies distributed monthly. Articles range everywhere from sexist comparisons between women and beer and men and wine to humorous accounts of putrid smells around Bloomington.

"We are just there to make people enjoy themselves, and if some thing pisses them off, it just means that that's life and everyone has their own opinion."

Hirschfield made another mark at halftime during the IU-Michigan game, where he was introduced as the 1987 Homecoming King. He won this honor after being nominated by some colleagues in the business school and going through a formal interview process.

"When I went back to the fraternity and told them I was Homecoming King, absolutely not one person believed me. I don't think it's ever been my style to try and get some sort of award like that. I wasn't trying to do it, it just sort of fell into place. I'm not six-foot-three with blond hair. I'm not the football captain. I'm somebody who writes a magazine with a lot of racy, sexy things in it and I party a lot on the weekends. I don't think I'm the homecoming type. I mean, shit, I weigh what, 140 pounds? How awesome is that?"

Eric has made his mark in the greek life and academically. He is vice-president of Sigma Alpha Mu fraternity and has made the Dean's list five consecutive times. While balancing the magazine and his social life he has still managed to maintain a 3.73 GPA.

"I put as much emphasis on having a good time with my friends as I do on taking care of business."

Eric Hirschfield has definitely made an impression on those who know him, whether it be a fraternity brother, a professor or a police officer.

So what do you do if you see a senior Sammy streaking down the street? Laugh. And that's exactly what he'd want.

- Karin Lalendorf

Nadia Borowski

Corrie Jordan

Even away from the football field, away from the the crowds and the toot-toot-wah-wah of ICI's pep band, Corrie Jordan performs for anyone who has the audacity — or willpower — to glance away from her green-and-brown-speckled eyes.

The baton, which she says is one of many, rolls around her tanned fingers and over the small muscles in her forearms. It is as if she's an enchantress who has cast a spell on the pipe of chrome, bringing it to life. It rolls, flips, spins, twirls and then spirals in the air, seemingly free. And then her fingers reach out, grab it nonchalantly and repeat the cycle.

Her picture-perfect teeth never stop smiling. Her red hair, blazing an aura of orange and chestnut, radiates in the sunlight.

"It's just like juggling," she says, stretching her body out in an acrobatic T.

Corrie, a 20-year old sophomore from Vincennes, is one of Id's baton twirlers, a provider of half-time entertainment on the football field. She started twirling when she was 4, started taking lessons when she was 5 and started winning baton competitions almost immediately.

When she was 15, she won the nationals for twirling three batons. "I like twirling three," she says, the baton still gyrating in her fingers, occasionally falling to the floor. "Because with three, I win the competitions."

Perhaps it is genetic. Her mother twirled for IU in the '50s. But whatever the reason, it's easy to see that twirling is not something she merely does; she's addicted to it. Even during mild conversation, she continues to twirl, continues to perform acrobatic stunts.

She started twirling for IU when she was a junior in high school and, through an agreement with the band director, retained her spot when she came to college. When the IU football team ventured to Atlanta for the Peach Bowl, Corrie followed. Of course.

For her performances, she receives no scholarships or fee remissions. "I don't even think they'll give me a varsity letter," Corrie, a business major and an Alpha Chi Omega sister, says, giggling.

She does it for the fun of it, she says.

And, of course, the attention.

"No one would know me if I didn't twirl," she says. "Now I'm kind of a celebrity."

And from the look on her face, from the glow rising behind her softly-freckled cheeks, it's easy to see that she enjoys the title.

"I guess I've always been a show-off," she says, proving the point with a toss of the baton, catching it behind her back.

Without blinking.

- Rusty Coats





Judith Faerber

Her work is not your traditional Appalachian quilt. Rather, it is a tasteful expression of nature.

Judith Faerber, masters student of fine arts, has the unique talent of creating works of brilliance with waves, jagged lines and diagonal shapes in shades of blue, red, violet.

"I love bright colors and impact. I want this 'bam' to be there. To do that I have started to eliminate borders to create one strong impression of what I'm trying to get across. Being creative on a major project is hard to do, but that's why I'm playing with color."

Indiana University is not far from Judith's inspiration - a childhood in Kentucky, the "Bluegrass State" known for its dusty blossoms of grass. The rolling hills and small streams are evident in her work. Judith's simple respect for nature and strong voice speak for her art as well as through her art. There is a directness and comfort in her woven tapestries and hangings. Her art is accessible.

"As adults, people don't appreciate art and that goes back to the way people are taught. What bothers me is the end result, non-artists being separated from art. When you're driving down the road and you see a beautiful landscape, to me that is really an abstract artistic scene."

The fact that Judith, at age 40, is older than the average graduate student does not affect her creativity. Younger graduate students' work, she said, is not as focused because the artists have not yet developed their means of expression.

"Age has a lot to do with your work and how you look at your life. Obviously you've had a lot more experience if your 40, than 20. When I first started doing shows, I thought every piece had to be different. After that, I learned that I should do a developed series with a certain idea with its most extended possibilities. A show needs to be coherent. With time you learn you're not making duplicates but moving elements around, using different colors but still keeping with a theme. I learned this through experience."

The colorful emotion of Judith's work depict the memories of places she has traveled: China, England, Alaska. Traveling to Bloomington for graduate school gave her new stimulus, allowing her to learn more of herself and others.

"I have gotten a clearer idea of how I wanted to work by narrowing things down. I am getting away from design elements, moving from framing to a more simple context.

"I had been planning to go back to school and felt it would help me progress as an artist intellectually which was lacking in my past education. I also wanted to interact with other people in mediums other than the same area. I got away from selling so I could make mistakes because time wasn't money. I could explore different ideas."

Working as a bartender at the Uptown Cafe has given her that time off and has allowed her to keep in touch with local artists.

"It's good to talk of ideas or ways to work out problems mechanically or spiritually. Other artists help me get out of my own groove and step back to look at things with a fresh point of view."

These relationships have filled her with art as varied as any gallery collection. Her bright, white-walled apartment resembles a museum, filled with rare, treasured pieces collected from friends over the years. She trades her work for such commodities as braces for her teeth, contact lenses for her eyes and even hair cuts.

"It's a great way to get things you can't afford!"

Angela Winship







ENTERTAINMENT



IU feels the Sting





Sting, an enigma in the world of music, came to Bloomington in March and gave us a taste of his own diversity as well as a sampling of music's history. Smooth jazz, rock and roll, big band and Hispanic rhythms were woven into a tapestry unveiled at Assembly Hall before an 'intimate' capacity crowd of 7,500.

Shattering the traditional image of the unintelligent pop star, String draws from literature, history and global issues to communicate messages through metaphor. "They Dance," one of the most moving songs of the night, addressed the silent strength of Chilean women fighting the regime of Agusto Pinochet. In "Fragile," an ambiguous piece, Sting reminded us of the fragility of human existence. Sting didn't lecture on nuclear war or human rights. Instead, he sang without pretension that we must remember the family of man and that the earth is our common home. As an audience, we were left to ask and answer our own questions.

Striking a sharp back-lit profile, Sting appeared every bit as intense as his music. His long blond hair and surprisingly small frame added drama to Sting's star-status image. His music, movement on stage, and tremendous following have made him larger than life.

But Gordon Sumner is still the music man and he proved that for all his worldly ideas and intricate composition, he's still the guy who brings us to our feet with "Roxanne." With jazzman Bradford Marsalis on sax, this favorite was parred down to its essential elements as the audience swayed as one, singing in one voice. "Don't Stand So Close to Me," and the finale "Message In A Bottle," carried the Police nostalgia one step further. But Sting still made the music his own.

The concert itself, a Union Board event, was like his 1988 album "Nothing Like the Sun." It was filled with relevent themes and thoughtfull music. In both, optimism prevailed. A spirit of entertainment eminated from the stage as we witnessed a musician having fun with his work while leaving us with more than mere memories of a good time.

-- Nadia Borowski

Al DiMeola: Guitar Guru





Guitars don't sound the same anymore. If Jeff Beck and Jimi Hendrix are the masters of guitar, then Al DeMiola is the guru of a diifferent instrument. He has changed the guitar, twisting it into whistles, trumpets and a wind blown conch. With his music processed by synthesizer and computer, he has created curiosity in what music has become.

A blend of this curiosity and dedication brought an intimate group of 800 to Alumni Hall in February to hear DeMiola in concert, a Union Board event. Smokey blue light drenched the stage in jazz-club aura well suited to DeMiola's expansive, soaring music.

DeMiola's music is as much sensual as it is romantic. Watching him, one realizes why guitarists dream of musical success. The pay-off for DeMiola's nearly 20-year dream is a following that pays big to watch his hands move along a guitar's neck.

DeMiola's sensual music preceds a cool, sexy stage presence. Like a singer in a rock and roll band, he played off the excitement of front-row fans, fixing his eyes on theirs, pulling them into his music.

A largely male audience, some guitar aficionados, others merely there to experience the music, flocked like sheep to their shepherd at a third encore when DeMiola smoothly approached a microphone, calling his fans to stand at his feet. Hands reached for a tap from DeMiola's talented fingers. He may as well have been the Pope in tailored jeans and wire-framed spectacles.

-- Judy Cebula

Those who attended the Union Board's major autumn rock & roll event were already well acquainted with Warren Zevon's work. Throughout the show, requests from the crowd echoed through the half-full auditorium between songs. The dull roar that usually accompanies the last crashing chords of each song was conspicuously absent. The response from the audience was about large nightclub level, but with none of the intimacy.

A truely memorable concert requires a certain amount of cooperation -- a connection -- between performer and audience. The larger the venue, the more people required to maintain that connection. The enthusiasm of a few is quickly swallowed up in a large auditorium -- dissipating before it reaches the stage. Zevon tried to attribute the low energy level to the lighting and the proximity of the audience.

"I can't see out there (into the audience), it's too dark," he said. "It's like this incredible gulf. I don't want to encourage any of you to come down here or nothin', like one of those festival fascists."

Though his performance was shaky at times, the songs themselves were solid as ever. From the opening notes of "Lawyers, Guns and Money" through the rushed encore, "Excitable Boy," he ran through the best of his alternately tough, sentimental, and bleak repertoire that has earned him the nick names "the Sam Peckinpah of rock" and "F. Scott Fitzevon," the latter from his notorious drinking. Those who have never listened beyond "Werewolves of London" won't get the literary references, but none of those people were at the concert.

Zevon had the rather dubious label of "comeback artist" when he came to Bloomington in early October. Before beginnings work on "Sentimental Hygiene" he had been performing solo on a "map and hot dog tour," as he put it. True, songs like the title cut from the Virgin Records release and that album's "Leave My Money Alone" were getting local airplay, but by December they had vanished from the airwaves. Radio stations are always eager to help promote a concert but history shows that disc jockeys are more comfortable with Zevon's lighter songs. Werewolves are easier on the imagination of the Top 40 listener than headless mercenaries and heroin addicts.

-- Jeffery Austin

Warren Zevon



Three years ago, in 1985, Bloomington got its first taste of the 10,000 Maniacs. Opening for the then number one "college band" in the nation, R.E.M., this quintet from Jamestown, New York, stunned a capacity ICI Auditorium crowd. The band has returned every semester since.

Touting their 1987 album release, "In My Tribe," this band that sounds and appears nothing like its name, filled Jake's with music as sweet as the Celtic and American folk songs that inspired it. Natalie Merchant, singer, composer and poetic lyricist is owed credit. Her music and words paint delicate images of lonliness, family devotion and fleeting love. "In My Tribe" offers lighter fare than the group's 1985 release "The Wishing Chair," the band's first album. Themes of child abuse, illiteracy and desperation are treated with smooth melody and direct lyrics.

Dark and quiet, Natalie entered the stage at Jake's in late October, cooly unaware of the audience that had paid to hear her rich, but child-like voice. As at an earlier Maniacs concert, Natalie took center stage, looking all the while as if the lime light was the least comfortable place to be. Although the band sounded as clear and practiced as the finest studio mix, the intensity and occasional surprise that distinguishes live from memorex was missing.

With the sleek arrogance of a cat, Natalie controled the stage. The boys of the band followed this lead with calm, crisp renditions of well-rehearsed music. The 10,000 Maniacs wanted to secure a wider audience and radio play with this tour. But they seem to have contained their audience by remaining above the fans who buy their albums.

-- Judy Cebula



10,000 Maniacs



When the Statler Brothers came to Bloomington's IU Auditorium in late January, a full house came to welcome them back after a six-year absence from southern Indiana. There weren't many students in that crowd, but the Auditorium offered a service to varied Bloomington audiences when they booked this show. Like the Henri Mancini concert of one year earlier, the Statler Brothers show reminded the university community that there is more to music than Opera Theater, jazz or the pop sound.

The two hour musical performance with opening act Holly Dunn had traces of ecustic guitar and mandolin and the sweet lyrics that may have filled ballad books of an earlier time. There was the twang and humor that has characterized this group for nearly three decades. And fans loved what they saw. Throwing flowers onto the stage, they creeped close to capture snapshots of the four brothers who genuinely seemed like friends, not superstars.

In this the decade of Dylan's rebirth and the resurrection of the Greatful Dead, it is good to retreat further back than the 1960s to find the roots of American popular music. Country and western music, gospel music and spirituals, the music of the Statlers, was the foundation for Elvis, Buddy Holly and the British Invasion. But music, when done well, needs no explaination. The Statler Brothers are no exception.

-- Charlie Miller



Mic Smith

Statler Brothers



Adrian Belew





aybe if Adrian Belew wasn't a pasty-looking white guy with greasy hair and the body of Pee-Wee Herman, just maybe people would take him a bit more seriously. Maybe if he was a little flashier the veteran guitarist would be mentioned in the same breath as Jimi Hendrix and Eric Clapton.

But in a career that has seen him contribute his unique style to David Bowie, Frank Zappa and the Talking Heads, Belew has been viewed by mainstream pop fans as more of an enigma than a genuine talent.

Which is why Belew's appearance as a part of his new band the Bears at Jake's of Bloomington on Oct. 19 may have been an indication that the Twang Bar King might get some long-overdue respect from the masses.

The Bears, touring in support of their first album aptly titled "The Bears," gave their audience a reason to look forward to their second effort.

The roaring approval the quartet got from the crowd at Jake's is evidence that the Bears have succeeded without taking a chapter from the Huey Lewis "How To Make A Pop Song That Sounds Like Everything Else On The Radio" book.

The band took the stage at 11 p.m. and ripped into "None of the Above," the opening tune from the album. Next vocalist/quitarist Rob Fetters proved the Bears aren't a one-man band as he displayed his talents in a dazzling solo during "Trust," another cut from the album.

The Bears also played five songs from Belew's solo albums. And though Fetters, bassist Bob Nyswonger and drummer Chris Arduser proved their worth throughout the 90-minute set, it was the old Belew material and a cover tune that brought the biggest responses from the crowd.

The band left the stage while the crowd chanted for "Big Electric Cat." The Bears came back a few moments later and didn't disappoint.

It was the cover of a rock & roll classic, however, that said more about how Belew should rank among other guitar greats more than any of his techno-wizardry.

When Belew settled comfortably into the first few chords of "Purple Haze" to close the show it was difficult not to notice the irony. As Belew added a few of his own electronic twists that probably would have made even Hendrix grin, he made a convincing argument for his talent and gave a barful of awestruck fans something to remember.

-- Steve Beaven

Just for Laughs





It probably should have been named "Late Night Comes to IU."

The comedy extravaganza that featured college cult figure Larry "Bud" Melman, Emo Philips and Rita Rudner at Alumni Hall in mid-November kept a crowd of about 700 laughing throughout the two-hour show.

Melman, the short, white-haired regular on "Late Night with David Letterman," read his cue cards and tossed toast-on-a-stick to the crowd, keeping the applause coming. In typical Melman style, the audience laughed at him, not with him.

Also in the letterman tradition, Melman read a top ten list of exciting things to do at IU. Number one was "Sharing religious views with Mad Max."

While Melman was the big draw, Rudner and Philips, both "discovered" on "Late Night," presented equally funny, observational comedy routines.

Rudner's topics ranged from tri-athletes ("I think either these people don't have jobs, or they have jobs that are incredibly hard to get to.") to the end of the world ("I hope they give us a few days advance notice because there's going to be a sale. Everything must go!").

Philips, a gawky kid with a plethora of mismatched clothes, looks like he was locked in a closet most of his life. He whined and snorted his way through another package of laugh-at-me comedy, focusing on his troubled childhood.

"The teacher asked me, 'Emo, what's five-fourteenths and four-nineteenths?' My brain began to bleed," Philips said. "She said, 'What's our common denominator?' And I said, 'A fondness for little girls?'"

-- J. Francis Lenahan

Isaac Stern/The London Philharmonic Orchestra





Jeff Siner

Hong Kong, Tokyo, Taiwan; Washington D.C., New York, Miami. Audiences in each city witnessed the performance of what some critics called the finest musical trio to tour in recent years. In early November, Bloomington again proved herself a cosmopolitan city by winning a spot on the tour of Isaac Stern, Yo-Yo Manand Emmanual Ax.

Pianist Stern, cellist Ma and pianist Ax made a swing through Southern Indiana, Ax said, because of the world famous caliber of musicians at the IU School of Music.

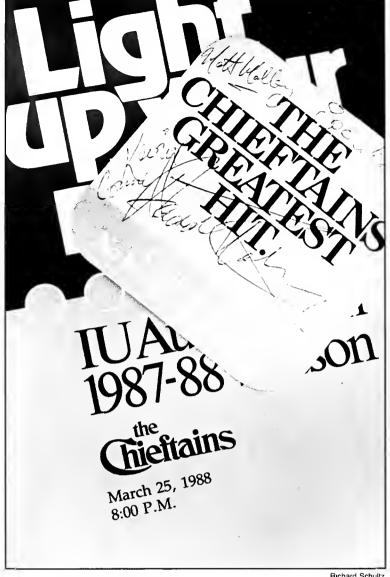
Each artist offered master classes at the school during the trio's three-day stay. A program of music by Shostakovitch, Schubert and Beethoven provided the layman with any needed proof that alone these musicians create splendor, but together they testify to collaborative excellence and the richness of unified talents.

The baton of conductor Andre Previn began the 1987-88 series of national and international performances at the IU Auditorium in September. The 39-year-old British conductor led England's Royal Philharmonic Orchestra in works by Brahms and Shostakovitch.

On this, the orchestra's eighth U.S. tour, Previn demonstrated the endurance of these works, but through the vitality of his musicians. Any expectations that the Philharmonic's performance would be like any other orchestral production were erased within the opening bars of Brahms.

There was an intensity and cohesiveness to match the Stern, Ma, Ax presentation. In both performances, sharp lines were drawn between excellence and any other musical experience.





Richard Schultz

IENNA BOYS' CHOIR

Somewhere between the beauty of childhood and the realities of adulthood, lies naivete.

The Vienna Boys Choir exists at that crossroads. In late February, 21 members of that 500-year-old group came to IU to chase away winter blues.

The Bloomington performance, one of 50 on the U.S. tour, carried choral works and a one-act operetta. Simon and Garfunkle's "Feeling Groovy" brought laughter from an intrigued audience.

Suspended in the performance of these children was the notion that childhood is a time of uncomplicated learning and simple beauty. Their music offered none of the disappointment or pain that is a part of youth.

-- Judy Cebula

HIEFTAINS

Twenty-five years of bringing Celtic music from their homeland of Dublin to the rest of the world has seasoned the Chieftains' performance to a perfect blend of ballads, reels and jigs, with liberal dashes of Irish wit between most numbers. For the Chieftains gave IU a show to remember.

If anyone in the audience didn't know what feet were made for before the concert, it was clear by the end of the show: they were made for dancing.

For a band that has opened for such diverse acts as the Rolling Stones and Pope John Paul II, the Chieftains showed they could more than hold their own as a one-act show.

-- Jackie Dulen



Vienna Boys' Choir



Modern Jazz





Vou either have it or you don't.

I "Certain rhythms will start you moving," said John Lewis, pianist for the Modern Jazz Quartet. "If you got it, fine. If you don't we can't do nothin' but make fun of you."

Lewis, vibraharpist Milt Jackson, bassist Percy Heath and drummer Connie May certainly had it. And an IU Auditorium audience got it.

The foursome's music painted the picture of lounging beside a clear pool in Southern California, sipping a pina colada. It was in the vernacular of the "Cool School" genre.

They were relaxed.

And they were cool.

But the MJQ's sound is much larger than the standard quartet's. Because the arrangements were thoughtfully composed, it sounded more like an orchestra. Piano and vibraharp blended as well as violin and viola, making smooth consonant, yet bluesy chords. Dynamics were incredibly well observed; softs were faint and louds were bombastic.

The quartet's appearance was mostly a tribute to Duke Ellington. Almost every number was either a chart frim Elington's most prolific period of 1939 to 1941, or an original written for the Duke. "Koko," "Jack the Bear" and "Rocking in Rhythm" were among the favorites played.

Each of the Modern Jazzers displayed outstanding solo skills. But they were more a group than individuals. Concertgoers paid to hear four jazz musicians play a few tunes.

What they got was the sound of a symphony paying tribute to one of the greatest jazzmen of all time.

-- Charlie Miller

The Coming of the Cats





Finally, it had arrived. "Cats," the Broadway hit has stealthly come to Bloomington, in the dark hours of a late October night for an exceptional two-hight engagement.

To say that expectations were high in both full-house audiences would be an understatement. The excitement began when the entourage of black coaches and tour buses pulled into town filled with cast, crew, costumes and elaborate scenic paraphernalia. Bloomington's year-long affair with Broadway had begun.

Tiny white lights became stars against the black night of the IU Auditorium stage. Trash cans, fence posts and brickfront tenement houses framed the all-feline cast, painting the human world seen through stunning green eyes.

Songs like "Jelico Cats" and "Memory" proved the fame and success of the show. But the sheer spectacle of the haunting score and T.S. Elliot adaptation lies in attention to detail. Each cat held an individual attitude, prance and sense of play and each player ceased to be a person. Each became cat personified.

The success of "Cats" on Broadway and of the international touring companies speak not only of cats and those who love them, but of fantastic youth, wise age and the promise of renewal held in the cat's nine lives.

-- Judy Cebula

La Cage Aux Folles





The glamour of "La Cage Aux Folles," Broadway's 1983 best musical, coated the issue of homosexuality with humor and touching wit. A half-filled IU Auditorium greeted "La Cage" with standing ovations and surprisingly strong applause. Surprising because the 1980s is the decade of the AIDS epidemic.

Set along the ravishing French Riviera, "La Cage Aux Folles" (Birds of a Feather) captured the long love affair of two men facing age and sexual scorn. Adapted from the 1979 film of the same name, the musical toured the United States and Europe with nearly uniform acceptance, proof of its wide appeal across varied lines of morality.

The relationship of Georges, owner of a St. Tropez nightclub, and Alvin, the club's aging transvestite star, didn't stir waves of nervousness in the house. Instead the witty friendship and sensitive affection of the pair was comfortable. The audience abandoned stale stereotypes of homosexuals because "La Cage" has painted them bigger than life, garnished by feather and glitz, allowing even a squirmish viewer to see the beauty of a loving friendship and the strength of true self identity.

-- Judy Cebula

Beehive





WW Hairspray the IU Auditorium as "Beehive" spinned into Bloomington on a cold Wednesday in January. Like a look back at an old Life magazine, the Broadway musical revue presented the music of our generation's latest fascination with the 1960s.

I ith a little imagination and the scent of Final Net

There was glitz in the sequinced costumes and glitter atop the mile-high bouffant wigs that marked the show. Like many musicals bounding off Broadway onto lengthy national tours of one-night stands, "Beehive" was light entertainment with a honey glaze. It blended nostalgia with the proven success of our past with a glossy giant juke box stage and six brightly color-coded vocalists. It offered the expected.

"Beehive" gave its Bloomington audience an easy-to-swallow dose of a turbulant decade complete with references to Kennedy, King, Vietnam and civil rights. That was OK. Certain musicals are meant to be sweet bites of our culture that satisfy without biting back.

Spanning ten years, the revue bucked its limiting title by exploring more than the Supremes and their girl group soundalikes. The music of Connie Francis, Pattie LaBelle, Tina Turner and Janis Joplin had several shining moments pulled off by gutsy, throaty voices of the all-female cast. It was the music of women, performed by women celebrating feminism, even through early songs like "My Boyfriend's Back" and "Where the Boys Are."

Fans of mainstream Motown left the theater pleased. Those wanting to recall a forgotten era, remembered the best of their generation after seeing "Beehive." But like so much of the entertainment of our decade, the 1980s, the show lacked context that true nostalgia needs. There was more to the '60s generation than mini skirts and tie-dye shirts. There is more to our past than sweet memories.

-- Judy Cebula

Photo illustration by Jeff Siner: jukebox courtesy of Jeff Greene

In "Big River," the Broadway musical performed at the IU Auditorium in early March, Mark Twain's "Adventures of Huckleberry Finn" was recreated and the character of Huck was resurrected.

On stage was all the atmosphere of the American South, of the great and busy Mississippi valley with the steamboats and the rafts. It was the spirit of the frontier that resuscitated a hundred years later.

The music emphasized this feeling. The orchestra was actually a country band, playing music that perfectly served the story. They also played several moving melodies and bluesy songs of slavery, freedom, life and friendship.

The musical scrupulously followed the novel. Huck Finn told a story, the story of his journey down the river with Jim, on the run like him. Together on a raft, they escaped from civilization, slavery and brutality.

The set was constantly changing in order to show the movement of the river and the journey on the river and the different places along the Mississippi. Cabins and rafts were carried from each episode and pushed on trails. In the rear of the stage, a gigantic picture of the river recalls its importance and symbolic meaning.

"Big River" symbolizes life and going down the river is like going through an initiating journey into life. The audience followed Huck and the initiation was even more intense with the musical and the power of the stage than with the reading of the novel.

Growing up with Huck, we learn from his experiences, we share his mental struggle, witness his discovery and consequently understand Good and Evil. The character of Jim, the black slave who tried to run away from his condition, was moving and dignified.

Slavery was emphasized in the musical offering an excuse to present beautiful songs about freedom that touch both emotions and thoughts. In the light of history, songs like "Worlds Apart" or "Free at Last" convey a terrible message and a reminder of the not-so-charming traditions of a segregated society.

It was more than a musical based on a great American classic, more than the tale of one teenager's adventure along the Mississippi river. It was a journey through life, set against the enchanted world of old America.

--Isabelle Fiemeyer



Big River



Singin' in the Rain





In 1958, Singin' In the Rain was a movie. Thirty years later a proven success of that film went to the stage. Technically, the rain could pour and the lights of Hollywood could shine.

But Gene Kelly has retired from dancing and no stage, no maker how large, can hold the magic of film - that strange blend of imagination and reality.

Broadway will try anything and this country is hungry for Broadway.

Bloomington finished her feast of Broadway shows in early April when the three-hour musical stopped at the IU Auditorium. Like "Cats," "I'm Not Rappaport" and "Beehive" before it, "Singin' In the Rain" was heavilly promoted and well attended. But the show carried the burden of becoming better than the movie that is part of film legend. Some burdens are too great to bear.

Twenty-one scenes unevenly split between two acts replaced the smooth transitions that only a movie could provide. From Hollywood's walk of fame to movie studio backlots, the musical tried to take its audience where the film had been. But quick stage changes and awkward scenic designs were distractions from the movie memories of song and dance, music and Hollywood myth.

Numbers like "Good Mornin'," and the title song worked because they had too. Each one was true to the movie, making the rest of the lengthy show tolerable.

Broadway's search for inspiration ended at the cinema marque for "Singin' In the Rain" Its creators stayed too close to the screen, attempting to repaint each frame on the stage. Audiences drawn to the theater in nostalgia for Gene Kelly splashing in the shimmering rain of a Technicolor era gone by, were disappointed. "Singin' In the Rain" on stage was a hallmark for the 1980s - an infatuation with our proven past.

-- By Judy Cebula

The Guthrie Theater's touring production of "Frankenstein" came to Bloomington in late January, adding an austere touch to a blustery, cold night at the IU Auditorium and to nearly 70 other cities on its national tour.

The tip of the North Pole was a fitting setting for the 1987 dramatic play adapted from Mary Shelly's 19th century work of fiction. Playwright Barbara Field calls her work a "response" to the novel that tells the story of a young student and the monster he created through his scientific skill and naive wisdom.

Creator and creation, the two Frankensteins, meet on the top of the earth at the summer solstice. Against a barren white backdrop, both men confront their anger, envy and disappointment born from a relationship that recalls that of God and Adam, father and son, teacher and student. Did the monster ask to be made whole? Did he desire to be? Questioning his own existence, he challenges the doctor for giving him life only to dictate how that life is to be led.

Through a series of flashbacks, Dr. Frankenstein explains the dreams of what he could become and the frustration of shattered hopes. It was through his scientific creation that Frankenstein was to realize the perfection he was unable to attain. The creator both triumphs and dispares in the man-like being he has formed. We, the audience, witness the anger of genius unable to accept the products of his own brilliance.

-- Judy Cebula



Jeff Siner

Frankenstein



Mixing with Masters





David Baker Jazz was than a meeting of the minds. It was a compilation of 15 dancers, 13 musicians, a dance guru and a jazz genius. And it happened twice during the 1987-88 year. Phase One in November and Phase Two in April.

Before each performance, the two

he Bill Evans Dance Co. with the

Before each performance, the two groups practiced individually, but they didn't come together to practice as a whole until shortly before each show. Choreography by Evans and compositions by Baker, both Phases were enjoyable to watch. The dancers, in colorful karate-style suits, performed to the point of exhaustion, while the Baker group fueled the event with its horn and rhythm sections.

Phase One was performed on a smaller scale in Alumni Hall of the Indiana Memorial Union. Due to the popularity of the first show, Phase Two was held in the IU Auditorium with more elaborate sets and more evident lighting. The larger stage, flooded with intense lighting, provided the perfect setting for the dancers clad in tie-dyed, one-piece costumes. Much of the second performance was identical to the first, with obvious refinements.

If there was anything less than perfect with Phase Two, it was an abundance, not a lacking. While Evans is an excellent performer, there was simply too much of him solo. Many talented student dancers were excluded from the limelight by Evans' individual dance.

As a whole, though, both phases were an important example of the quality of work that can stem from collaboration.

-- Kathleen Mills

Ballet Graces IU





Jeff Siner

Growth, with both its spurts and stubbed toes, signified the year of ballet at IU. Jean Pierre Bonnefoux, in his third year on campus, saw the results of his nurturing of young dancers. In the years three performances by the IU Ballet Theater, a variety of musical and choreographic styles were explored.

"An Evening of Jazz and Dance," the fall ballet, featured David Baker and his Jazz Ensemble and spotlighted some of the most adventurous choreography of the year. "Emerson Concerto," performed to the music of Emerson, Lake and Palmer, and "Prelude, Fugue and Variation," music by Ceasar Franck, carried modern moves and mood.

The yearly Christmas homage to sugarplumbs in Tchaikovsky's "The Nutcracker Suite" was not as sweet as in years past. Bonnefoux's choreography filled the stage with the graced of visiting dancers from the New York City Ballet Company, but student dancers paled in their bright footlight.

George Ballenchine's "Apollo" was the choreographic highlight of the spring ballet, "An Evening with Stravinsky." The evening's performance of the classic work, however, lacked the excitment and sparkle warranted by the work.

-- Jennifer Evans

Thomas Broening

efore the lights go down and the curtain sweeps open, before the orchestra weaves a web of song or the stars fill the night with the vibrato of their voices, before any of the magic of opera can take place comes a cattle call.

It's the thing that can bolster a career or squash an ego. A lone auditioner stands center-stage with a piano for physical support and a lifetime of practice for psychic support. A cattle call is all for one and none for all, where friends cease to exist and the competition gets heavy.

From the theater seats, a director waves his hand. "Next," he says.

And then the magic begins. And the notes come out as pure as Brazilian crystal and the song touches the air with a stranger's kiss.

And the director waves his hand.

"Next," he says.

When the day is done, a few auditioners remain. The rest have been told "Thank you" and sent on their way. The ones who make it, however, breathe no sigh of relief.

For now the real work begins. The days and nights of practice. The straining of voices and the memorizing of choreography. All must be perfect, all must be as if it were ingrained.

So when the lights go down and the curtain sweeps open on the stage at Indiana University, an opera is borne from the stage and the audience is captivated for a few hours of dreams and loves and tragedies.

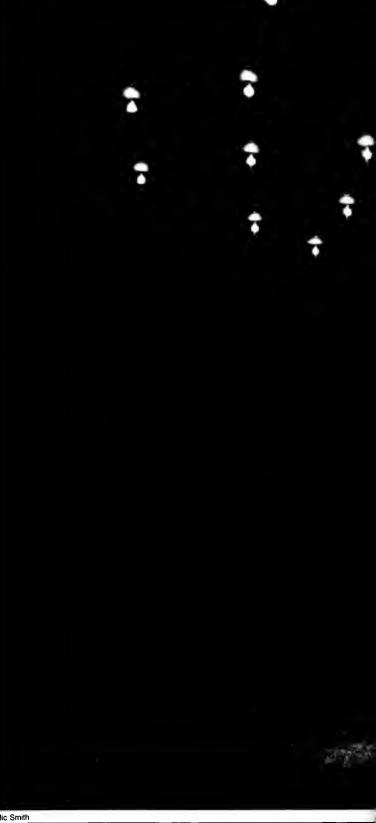
-- Rusty Coats

hildhood often has a profound impact on the vision and scope of later life. This is true of British composer Benjamin Britten in his 1945 opera, "Peter Grimes."

Britten grew up in Suffolk, England on the rocky coast of the North Sea. The grim realities of the vast sea made a lasting impression on him, seeping their way into the drama of "Peter Grimes."

From the opera's overture, members of the small fishing town blame Grimes for the accidental death of his two young apprentices. "Grimes" addresses ongoing themes in Britten's work -- the lure of the sea, compassion for an individual who is victimized by fate and cruel circumstances. Britten pleads for understanding in the face of insensitivity so prevalent in the modern world.

-- Jonathan Turner



A Night at the Opera







Nadia Borowski

Madame Butterfly" is standard repertoire in most houses around the world. To hear and see Puccini's early 20th century opera is to know why. His music, words aside, speak emotion, telling the whole story.

The Musical Arts Center's velveteen purple curtain rises to reveal a pale peach sun over the Nagasaki horizon. Clear skies and blue waters are seen, then heard. Music, unarguably now, has painted this scene. It is a story of Japanese-American relations at the turn of our century through the turbulant love affair of a Japanese geisha, Cio-Cio San, and a U.S. naval officer, Benjamin Franklin Pinkerton.

Cultural differences, rape, abandonment and suicide tell the larger story of Japan's early years of openess to western nations. Through Puccini's score the West and East collide in the brash arrogance of the American and the quiet reverence of Cio-Cio San. "Madame Butterfly" drapes Japan in robes of mysterious and melancholy beauty. The geisha's radiance and magnetism is Japan's, as is her pain.

Music, professor Thomas Baldner once said, is something that cannot be explained with words. We have music to explain the inexplainable. In 1900, Puccini faced the inexplainable after witnessing David Belasco's play, "Madame Butterfly," on a London stage. In Puccini, "Butterfly" the forgotten play, becomes unforgettable and history becomes drama.

-- Judy Cebula





EATRICE AND BENEDICT

For those who may have found the idea of opera less than appealing in the final days of February, the IU Opera Theater's "Beatrice and Benedict" was a breath of fresh air.

Pulling in just under two hours, the opera by Hector Berlioz separates itself from grand opera in length and style. It was adapted from Shakespeare's comedy "Much Ado About Nothing" and is refined, attending only to the gentle love of Hero and Claudio, and their innocent plot to unite Beatrice and Benedict, a reluctant pair. The score is dulcet, simpler than the bombastic music for which Berlioz is well known.

Unlike the original comedy, there is no magic potion, no mystic spell. Instead, a modern means of bringing boy and girl together is used -- the comedic scheme.

Berlioz wrote "Beatrice and Benedict" at the end of his life in an effort to compose, not labor. He chose Shakespeare's light comedy as inspiration for a work of relaxed beauty and gave up on the idea that opera had to be intensely serious.

Perhaps the best things in life are simple and maybe life is better taken with humor and much ado about nothing.

-- Judy Cebula

ORFEO
The 1987-88 IU Opera Theater season closed with the opera "Orfeo," which depicts Euridice and Orfeo's tragic romance. Looking back from the 20th century to the 17th century, when "Orfeo" was created, it can be difficult to understand the importance of this operatic work. Yet its complicated stage design, considered inovative, guaranteed its success.

The same intricacy of set is what makes this historic production amazing. Instead of transforming the opera into a modern equivalent of the 17th century original, traditional requirements were followed.

The focal point of this restoration was the music performed on original instruments of composer Rossi's period. In early opera, like "Orfeo," the orchestra plays a minimal role, while most of the accompaniment is performed by the continuo players. The instrumental aspect of the opera is small, as singers dominate the score.

As "Orfeo" was being discovered and reworked for modern production, many exact references to instruments of the period were lost. The original score was outlined for singers only. Through research, a Baroque orchestra was assembled. The sound exacted by these early instruments (violin, theorbom triple harp and recorder) was distant and unique to a time to be remembered through music.

-- Theresa Striegel

Jeff Sine

CLOUD NINE

It wasn't the characters who changed with the times in the University Theater's production of "Cloud Nine." It was the actors who played them.

Men played women, women played boys, and in this morally free-wheeling play, most played with each other.

Sexual awakening and its enjoyment were whetstones for playwright Carol Churchill's wit and wisdom throughout "Cloud Nine," the season opener.

The first act, set in Victorian-age colonial Africa, sees the family of Clive, a military officer, through adultery, child abuse, homosexual encounters and a lesbian crush -- all on one small estate, in rhythm with the native's drumbeats.

Act two, set in London nearly a century later, finds the family again struggling with its sexual orientations and fulfillment. But conveniently for the public acceptability of their behavior, the family has only aged 25 years. In between, the characters have been transformed. Some are dead, most have changed sexual preference, and all are played by different actors, switched roles between acts.

The switch was not as confusing as it might seem, thanks to makeup, costuming and the techniques of a fine cast. "Cloud Nine" wasn't a tame play to tackle. But then again, it reflected a society that is far less tame than we realize.

-- Jacqueline Dulen

M ISANTHROPE

A dramatic work becomes a classic when it sustains emotions long after the final curtain falls. Laughter, anxiety, tension remain with audiences long after ticket sales wane.

Moliere's "The Misanthrope" was one such classic for the University Theater during its late-winter season. An exagerated cartoon-like set and brilliant technicolor costumes of 17th century France provided context for a comic farce that transcends time and place. This biting view of the playwrite's world teaches us to look as our century in a different light as well.

The French author and courtisan first staged this his most well-known work in 1666, attempting to present life in the court of King Louis XIV -- a life Moliere knew well.

The appeal of this cynic lies in Moliere's passionate hatred of men's manners and the pompous elite. We share this and are not offended by his angry arrogance because it is spiced with humor and the realities of human relationships.

-- Judy Cebula



The IU Theater presents...





Among the productions brought to IU during the 1987-88 season, "Birthday Party," below, was one of the favorites performed on the University Theater stage.



Christina Casey



Dave Zeller

↑ H! WILDERNESS

Eugene O'Neill's "Ah! Wilderness," a comedy whose humor is more jocular than jarring, was performed with a light-hearted touch by a cast from the IU Deapartment of Theater and Drama.

The cast saw to it that O'Neill's play, whose label as a "comedy" rests on tenuous ground, was charged with enough carefree gesturing to give that label credence.

"Ah! Wilderness" is supposedly the play O'Neill always wanted to write but never could. Once he did get around to writing it, the work became a therapeutic project for him.

The IU production reflected a deep sense of the play's underlying humor,

a curious departure from O'Neill's usual morose themes. As written, the play leaves room for the director's interpretation. Director Dale McFadden welcome the invitation, accepting subtle role in the play's message.

Tuc Watkina was admirable as Richard, a 16-year-old in love with a high school sweet heart and with the rebellious ideas of great writers like Bernard Shaw and Oscar Wilde.

The IU Theater production grabbed at O'Neill's "Ah! Wilderness," and the result was a dynamic exploration of one of this country's most celebrated playwrites.

-- Thomas Olofson



Jeff Siner

Here we come a wassailing among the trees so green..."

Guests of the Royal Court were entertained by a host of singers, dancers and revelers, throughout the Christmas season, in IU's traditional Madrigal Feast.

The feast is a 30-year-old tradition, sponsored by the Indiana Memorial Union, and performed by students of music, dance and the performing arts. The nightly performances are open to the public and the price of admission includes a feast fit for a king.

Or a queen. Whatever.

For the first time ever, acrobats per-

formed during the feast while court jesters and dancers reveled. Wine and song flowed freely through the evening, with renditions of Christmas carols echoing through the rafters of Alumni Hall.

Yuletide greetings continued long after the traditional yule log dessert had been served to the honored guests. The final chorus of carols left everyone with greetings of goodwill tidings of peace and joy.

"God rest ye merry gentlemen, let nothing you dismay...."

-- Pat Lim



The Madrigal Feast



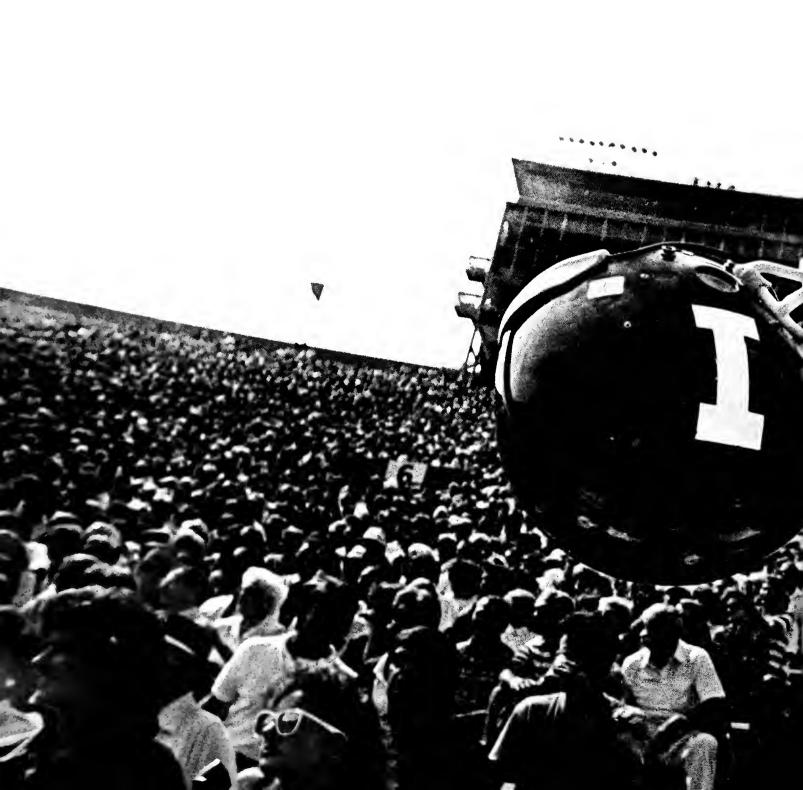


SPORTS



FOOTBALL

Pieces fall in place for '87 season





IU squad takes No. 2 in Big Ten

The worst thing that ever could have happened the morning of Nov. 14, the day IU played Michigan State, happened. The sun didn't stay behind the clouds.

Rain on game day was becoming a way of life for the Hoosiers during the 1987 football season. It was becoming a way of life for the Hoosiers to win when it rained on game day.

The trend of soggy victories commenced on a "dark" day, later to be called "the darkest" day by ex-Ohio State football coach Earle Bruce, in Ohio Stadium. With a 3-1 record, Coach Bill Mallory brought his team to a place in which an IU team hadn't won since 1951.

The last two IU-Ohio State battles in the historic "Horseshoe" were anything but battles, and almost typical of past meetings between the Big Ten powerhouse and Big Ten weakling.

In 1984, the Buckeyes beat up on the Hoosiers in Mallory's coaching debut in Columbus, 50-7. The following season, Ohio State almost matched the 1984 thrashing with a 48-7 pounding.

But what came to be on Oct. 10 was only the first of a number of historic feats accomplished by the 1987 football Hoosiers.

IU combined power running, slick passing and a stifling defense to upend the then-10th-ranked Buckeyes, 31-10. Scarlet-and-Gray-clad Ohio State fans, about 90,000 of them, were in disbelief as the Hoosiers celebrated on the field after the game, and a joyous Mallory rode the shoulders of his players to the locker room.

Senior fullback Tom Polce led the Hoosier scoring attack with two touchdowns, including the first TD the Buckeye defense had given up on the ground to that point in the season.

Sophomore tailback Anthony Thompson combined with Polce to spur the IU rushing attack 126 yards, for a team title of 205 yards rushing. continued on page 178



IU's Anthony Thompson rushes past a floundering Northwestern defense for an IU touchdown, one that led the Hoosiers to a victory.



Tom Hirschfeld

During the passing of a boda bag at an IU football game, this student takes a quick swig of the alcoholic concoction, then curls her lips as the pungent flavor dribbles down her throat.



Jeff Siner

Foul weather gave IU spunk, victories

What IU was attempting to do was almost unheard of: Beat the Big Ten's two superpowers in the same season. The Hoosiers never had pulled off that stunt in its 103-year history.

But on game day, gray skies unloaded on Memorial Stadium, and the Hoosiers unloaded a 14-10 loss on Bo Schembechler's Wolverines, completing the historical feat of victories over Michigan and Ohio State.

In the post-game celebration, rainsoaked IU fans were singin' in the rain as Memorial Stadium's goal posts came down for the first time since Mallory's first win as IU's head coach after defeating Louisville in 1985. Rain or no rain, Big Ten leader IU's next test would be its toughest to date — a clash with the lowa Hawkeyes in lowa City.

lowa set the tone early, razzle-dazzling its way to a 13-0 lead in the first half. The Hoosiers battled back against a tough defense and a steady downpour to make the score close, but the Hawkeyes handed IU its first conference loss, 29-21.

The game did prove to be significant down the road for senior quarter-back Dave Kramme, who replaced an eratic Schnell late in the first half and brought IU back within striking range. Kramme appeared again the following

week when IU faced Illinois here.

Prior to kickoff, Schnell, who became ill the evening before the game, was being prepared for an appendectomy in Bloomington Hospital. The news shocked the Hoosier crowd in Memorial Stadium and had an effect on the players as well, as Illinois blasted IU in the first half, and held a 16-3 lead after two quarters.

Kramme, who had lost the starting quarterback job before the season opener against Rice, was ineffective against the Illini defense in the first half, and things looked grim.









Richard Schultz



Shouts, showers and showdowns



Thomas Broening

IU freshman Mike Dumas, one of IU's defensive backs, points to the sky and screams his joy for the game-winning — if not soggy — Hoosiers.

Veteran Kramme replaces Schnell

But the veteran Kramme showed poise in the second half, guiding the Hoosiers to a 34-22 comeback win, a big win for a team with its sights set on Pasadena.

A fourth quarter touchdown catch by senior wide receiver Ernie Jones was his record-breaking 12th of the season.

Jones, who later was honored as the Big Ten Player of the Year and a first team All-American selection, broke several IU records on this day, including most season receiving yards, most touchdowns in a season and most career receptions.

More importantly, IU set up a confrontation with Michigan State in East Lansing that would take the Big Ten crown and a New Year's Day invitation to the Rose Bowl.

On Nov. 14, IU had a chance to complete yet another historical feat in a storybook season.

Getting to play for a trip to Pasadena was, in itself, a historical feat. But winning it was an entirely different thing. The Hoosiers hadn't played for the Big Ten championship since 1967, when it beat Purdue and gained a ticket to the Rose Bowl to face USC on Jan. 1.

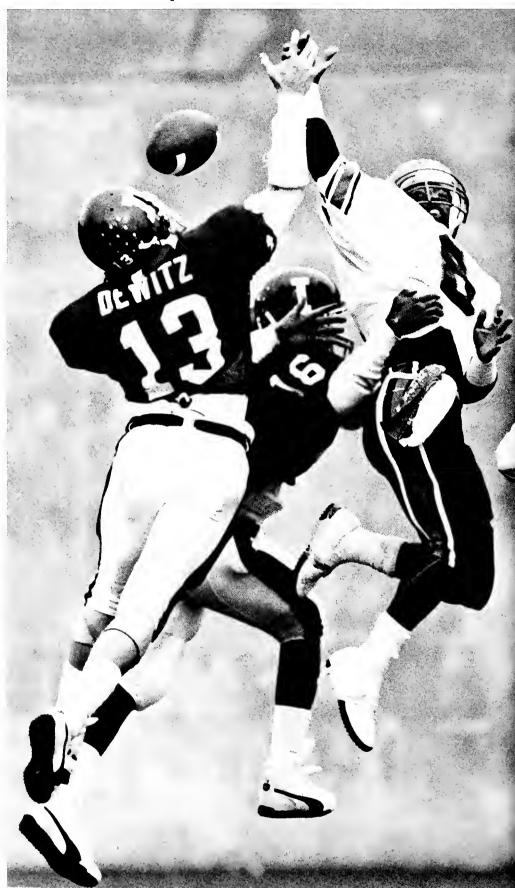
With two games remaining, victories over the Spartans and Purdue the last game meant repeating history 20 years later.

On game day, all eyes were on Spartan Field, including those of a national television audience. On game day, the sun was shining in East Lansing. That was a bad sign for a team that had a 3-1 record in the rain.

But most importantly, the Spartans' defense was shining, holding IU without a touchdown, the only team able to do that to the Hoosiers in 1987.

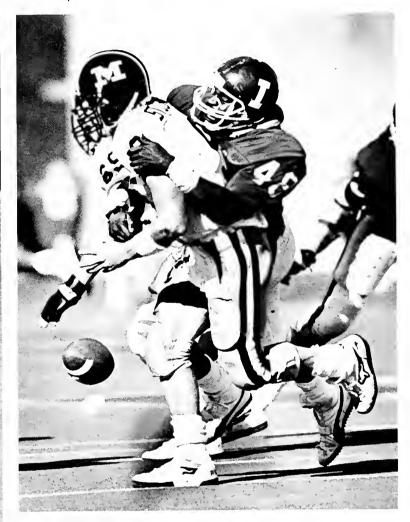
Combining Coach George Perles' devastating defense and some sunshine, the Spartans got a 27-3 win over IU and the Big Ten championship.

Mallory and his team retreated from East Lansing with their heads high. The Hoosiers had lost to a better football team in its own stadium.



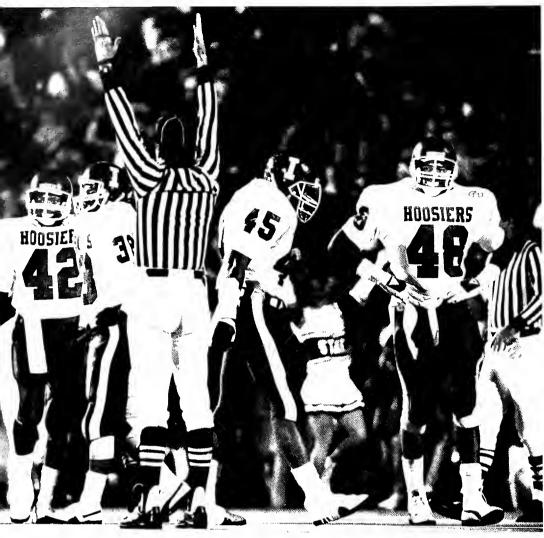


No one ever said victories came stricly from the offense. IU's defense proved to be a tough force to be reckoned with, as these gridiron adversaries learned the hard way.





IU President Tom Ehrlich grins his famous grin, bow tie glowing in the afternoon clouds, as IU football hurtles through the season with another win.



Mic Smith (2)





IU Coach Bill Mallory stands with hands or hips as he watches Michigan State take his Rose Bowl dreams away.



Jeff Siner





Hoosiers bring home the Bucket



Coach Mallory gets soaked by his players after IU beat the Purdue Boilermakers for the Old Oaken Bucket for the first time since 1982.

"Both teams worked hard to get themselves up to the top of the league, but they're (Michigan State) the team that deserves to represent us in the Big Ten," Mallory said.

With a 7-3 record and one game left, the Hoosiers had a bowl bid pretty much locked up. But Mallory wanted something else: To bring the Old Oaken Bucket back to IU.

Mallory had dropped three straight Bucket games since he came to IU in 1984, so the stakes were high. The Hoosiers hadn't won a Bucket game since 1982.

Purdue, under first-year coach Fred Akers, wasn't having a typical Purdue football season. It came to Bloomington with a 3-6-1 record. But records mean nothing in this fierce intra-state rivalry.

For the IU seniors, 16 of them in all, this game would be special, too. Never had they beaten the Boilermakers.

And special it was for a couple of seniors. Kramme, coming back from a tough Michigan State game, led IU to a

35-14 trouncing of the Boilermakers.

Senior Van Waiters ended his IU career in a special way. In the fourth quarter, the 6-foot-4, 230 pound outside linebacker stripped Purdue quarterback Shawn McCarthy in the backfield and ran the ball 47 yards for his only touchdown as a Hoosier.

After the game, Purdue's seniors delivered the coveted bucket to a jubilant IU locker room. But that wasn't the only thing Mallory got after the game. Officials extended the Hoosier coach an invitation for his team to play Tennessee in the Peach Bowl Jan. 2.

"It's just a great thrill to have the opportunity to get a bowl — and certainly a class bowl," Mallory said after accepting the invitation.

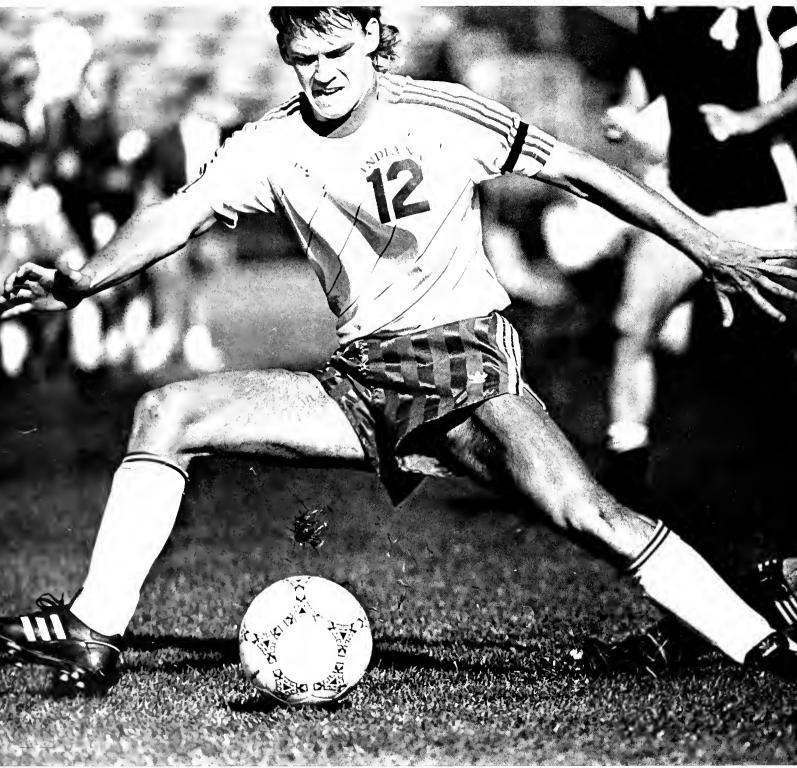
"You've got to appreciate where we're coming from. It's exciting to see this in four years here and see the progress that this football program has made."

Stu Mandelbaum i





SOCCER '87 season nets IU wins, records



Richard Schultz (2)

IU takes No. 1 with super showings by Snow, Stoyanovich



While marred by a slow start, the dedication and teamwork of the IU soccer team faired well in the '87 NCAA season. Senior Marc Behringer executes a mean offensive pass during the Hoosiers' bout with Akron.

Watching the IU soccer team in 1987 was a bit like watching a roller coaster.

Within a month, the Hoosiers went from their lowest ranking in team history to taking over the nation's No. 1 spot, riding a 14-game winning streak.

The Hoosiers started the season with a loss in its opening game to South Carolina 3-1 at the Adidas/Metropolitan Life Classic. Things went from bad to worse when the Hoosiers dropped a 4-3 overtime game to Notre Dame, dropping their record to 2-2.









No. 9, freshman Ken Snow, shattered freshman scoring records left and right for the Hoosiers in '87. His performance was only one of the pistons that led IU to a super season.



Bichard Schultz



"Many people were snickering at IU this year when we entered the season," IU coach Jerry Yeagley said. "One of our competitors in the region uttered three words: 'Indiana is dead' after the Notre Dame loss."

Following the loss, IU plummeted to No. 6 in the region, its lowest ranking ever. It was also the last regular-season loss the Hoosiers would suffer.

The weekend of Sept. 25-27 changed things for good for IU. On Friday night, the No. 4 Akron Zips came to town looking for an easy win, but they came away with a 1-0 loss. That following Sunday IU traveled to St. Louis and upset the No. 18 Billikins 3-1.

Those wins started the Hoosiers on a 16-game win streak that culminated with a first-round bye in the NCAA tournament.

Within that surge, freshman Ken Snow managed to shatter the freshman scoring record. Snow finished the year leading the nation in scoring with 28 goals, four assists and 60 points. Junior Sean Shapert also tied the single-season assist record with 16.



The first-round NCAA bye also meant IU would play its game at home. Going into the tournament, the Hoosiers were 18-0 in home NCAA games.

After a week's break, the Hoosiers took on Clemson, which had beaten Evansville for the right to meet IU.

Snow started the Hoosiers on what appeared to be an easy victory, by dribbling through three defenders then passing off to Stoyanovich. Stoyanovich notched IU's first goal at 34:20, giving the Hoosiers an early lead. It was the last goal IU would score.

After the goal, the Tiger defense stiffened, while the offense came to life in the second half to score two goals in 12 minutes. Clemson held off an allout offensive attack to win 2-1. The Tigers went on to win the NCAA crown.







Senior John Trask bumps heads with a Michigan State player, both of whom were struggling for possession.

A smile from Coach Jerry Yeagley sums up the pride surrounding the '87 soccer season.

Keeping up with the soccer ball proved to be difficult at times for senior Marc Behringer during the Adidas Classic.

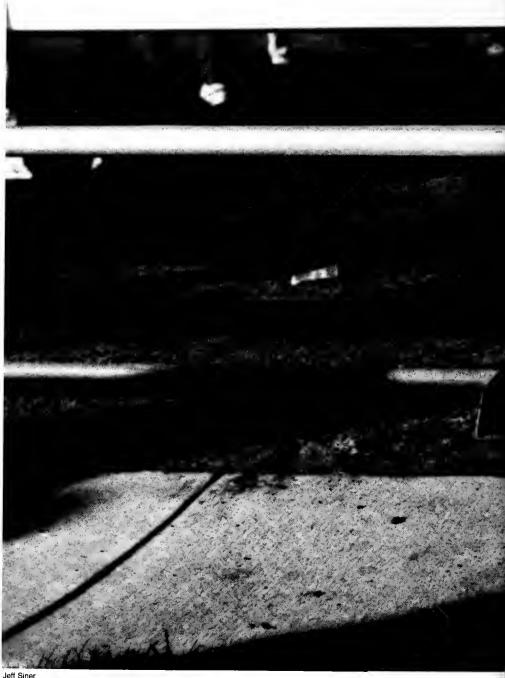
Tourney loss ends season

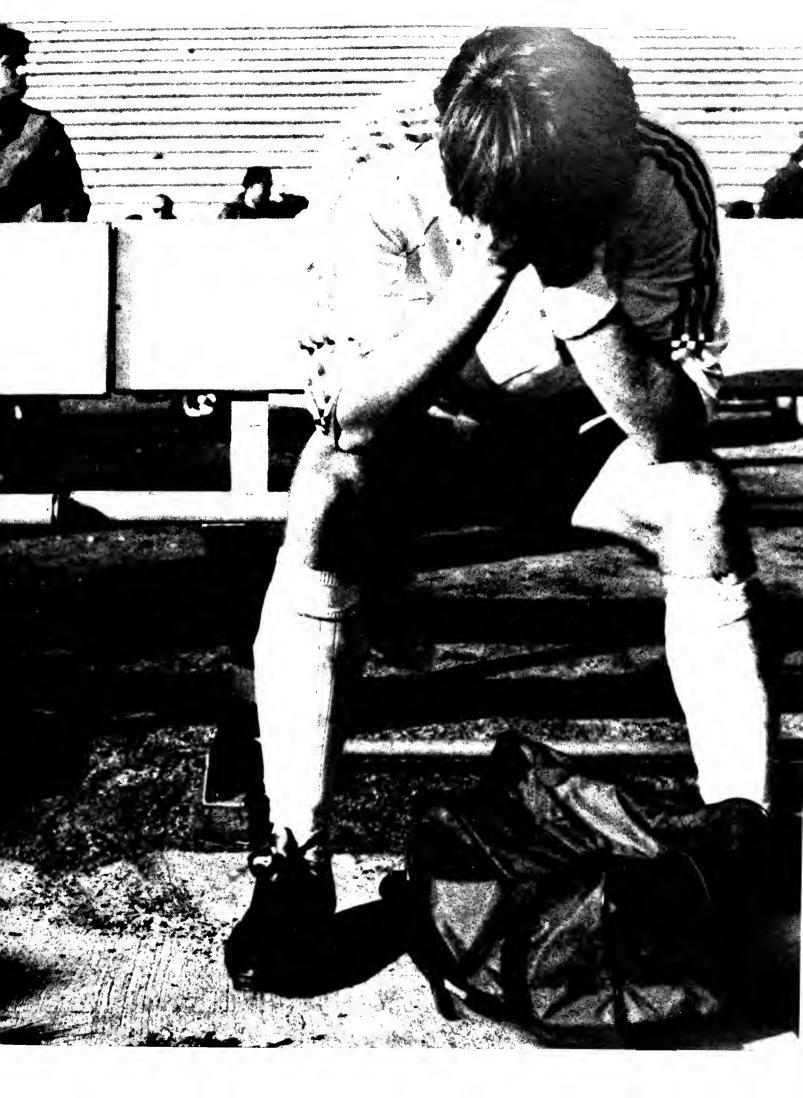
Despite the season-ending loss, coach Yeagley deemed the year a success.

"This team advanced more than perhaps any other team I've coached here," he said.

- Vince Vittore

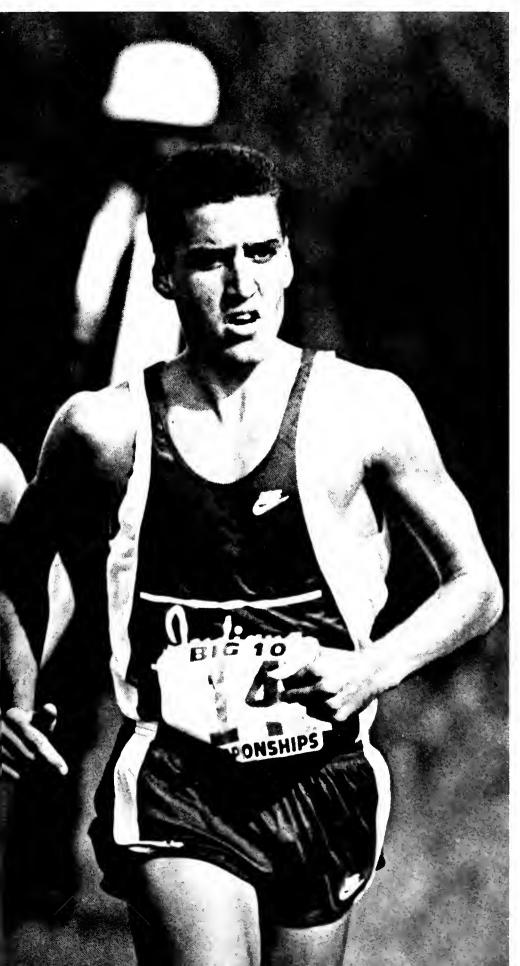








MEN'S CROSS COUNTRY



Before the 1987 season began, IU was expected to have a fairly strong men's cross country team, even though they lost their No. 1 runner from 1986.

They did not disappoint.

The Hoosiers, ranked as high as 10th during the season, finished third in the Big Ten behind Wisconsin and Illinois, finished second in the Region IV championship behind Wisconsin and finished 10th in the NCAA championships.

The men began the season on a high note, winning the Kentucky Invitational Sept. 19. Juniors Scott Williams and Jim White tied for the individual title.

But the next week was a downer. Williams dropped to eighth among IU runners as the Hoosiers finished a distant fourth at the Illinois Invitational. IU rebounded to finish third at the Indiana Invitational and first at the Indiana Intercollegiates at Purdue.

Williams won the individual title as the Hoosiers finished third at the Big Ten meet, which IU hosted. Junior Jeff Wheeler finished eighth.

IU got an NCAA bid after finishing second in the Region IV championships at Bowling Green, Ohio.

The Hoosiers entered the NCAA meet as the nation's 10th-ranked team, and that's where they stayed after the meet. Williams earned All-American honors for his 16th-place finish in the 10-kilometer course in Charlottesville, Va. He was followed by junior Mark Deady, Wheeler, White and senior Victor Vuskalns.

- Bob Cook

IU's men's cross country team, led by juniors Scott Williams and Jim White, ran consistantly through the season, taking top-notch honors in invitationals and finishing 10th in the NCAA.

Hoosiers take 4th in NCAA

WOMEN'S CROSS COUNTRY

Before the 1987 season began, the women's cross country team was expected to have a "rebuilding year."

The women had few returnees and needed to count on some freshmen to step in quickly.

The Hoosiers finished fourth in the Big Ten meet after being considered the sixth or seventh best team. The women followed that with a second-place finish behind Wisconsin at the Region IV championships. The team was not invited to the NCAA championships, but sophomore Kim Betz qualified as an individual and won the national title, the first for an IU women's cross country runner.

The women began the 1987 season with a fourth-place finish at the Kentucky Invitational, led by sophomore Kim Betz.

But a knee injury kept Betz out for a few weeks, and senior Judy Bogenshutz picked up the top spot for the Hoosiers as they finished third at Illinois and tied for fifth at the Indiana Invitationals.

Betz returned for the Indiana Intercollegiates at Purdue, and won the individual title, as ICI won the team title.

I'U surprised the Big Ten with its fourthplace finish at the conference championships, run at I'U. Coach Carol Stevenson was elected Big Ten Coach of the Year by conference coaches as I'U established a post-season top five of Betz, Bogenshutz, junior Toni Ann Angione, and freshmen Mary Beth Driscoll and Darby Harper.

Betz broke her personal best at the region meet to take the NCAA championship.

- Bob Cook





The women's cross country team surprised pre-season pundits by racing ahead of the competition, led by sophomore Kim Betz, ending the season in the No. 4 position in the NCAA.



WOMEN'S VOLLEYBALL

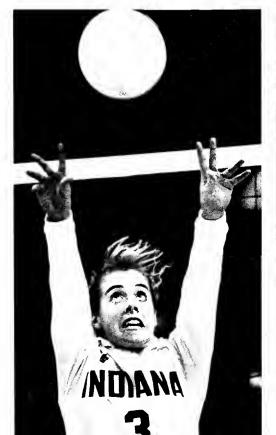
Armed with new coach Tom Shoji and its own home at the Intercollegiate Athletics Gym, the team jumped into the '87 season with lofty goals and high expectations.

Although the new coach admitted it would take a few years to contend for a Big Ten championship, Shoji promised that volleyball at IU would be exciting. He did not renege.

Behind the strong play of senior setter and captain Karen Dunham, who was named to the second all-Big Ten team, the Hoosiers started the season as winners and they won often. With victories in 11 of their first 14 matches, the Hoosiers bounced between first and second place in the conference.

But dreams of IU's first post-season appearance were dashed. During a seven-match stretch the Hoosiers could manage only one win. Plagued by poor outside hitting, the Hoosiers continued to fall in the standings. The Hoosiers would regain their early season form by winning their final three matches, but the conference's top spots were out of reach.

- Lee Siegel





Freshman Joy Jordan, came in at the end of the year to set for the Hoosiers, although her help came in too late to boost IU into the conference's top spot.



Nadia Borowski

MEN'S TENNIS

The IU men's tennis coach, Ken Hydinger, in his fourth year in Bloomington, put together another fine year for the Hoosiers with his fourth 20-win season.

This year's team was made up of Hydinger's early recruiting efforts, with this year's senior class being from Hydinger's first.

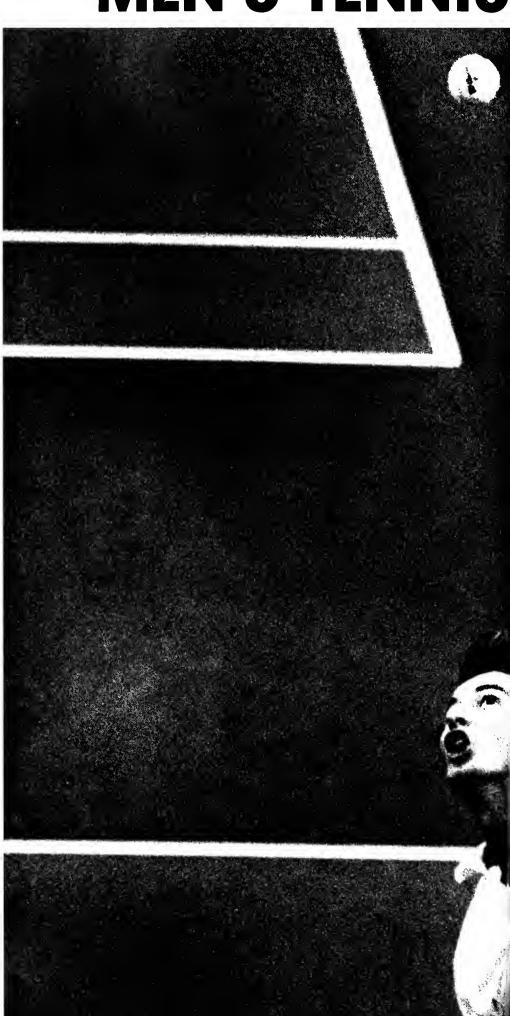
Leading the squad was senior Sven Salumaa. Salumaa held the No. 1 singles spot all year and posted a 26-14 record (6-6 in the Big Ten). Salumaa was the first IU player in nine years to be selected All-Big Ten two years in a row.

The No. 4 singles spot has been filled by senior Panos Kambadelis. A native of Athens, Greece, Kambadelis posted a 14-13 record (6-7 in the Big Ten) and won the Greek Open Tournament during the summer of 1986.

The final senior in this year's squad was Jeff Reed. Reed has limited experience playing at the collegiate level and saw limited action throughout the year.

Other strong showings were made by IU juniors Eoin Collins, Todd Hacker and Charles Wright, sophomores Darrin Dingman and transfer David McCallum, and freshman Gunnar Salumaa.

-- Jon Glesing





WOMEN'S TENNIS

When you think of IU's winning traditions, you can't help but think of basketball. In reality, no sport has compiled a larger winning percentage than women's tennis.

Most of IU's success is due to head coach Lin Loring. In his 12 years in Bloomington, he has established a winning tradition that is hard to match.

IU has won the Big Ten title six out of the last eight years, including a streak of five consecutive conference titles from 1980-84. The teams also had a string of 104 victories against Big Ten opponents, a streak broken by Northwestern in the final match of the 1985 Big Ten Championships.

The Hoosiers opened the season ranked No. 7 in the country but slipped to 11th after a couple of losses to very competitive teams. They worked their way back to 10th and remained there for the latter half of the season.

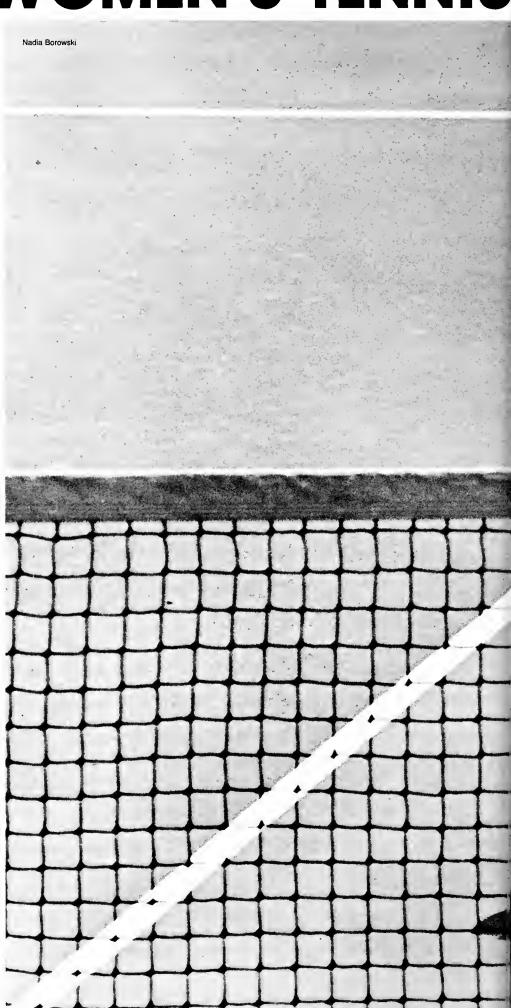
The Hoosier squad is a young one, but a strong one consisting of only one senior, one junior, two sophomores and four freshmen.

IU's lone senior is Reka Monoki, who has held the top singles spot since midway through her freshman year. She has been an All-Big Ten first team selection and an NCAA qualifier for three years. At the end of conference play, Monoki was ranked No. 38 in the nation, with an 11-6 record.

Junior Kelly Mulvihill became IU's seventh All-American her sophomore years when she and partner Janet McCutcheon reached the NCAA quarterfinals. While at IU, Mulvihill, this year's team captain, has been both a singles and doubles first team All-Big Ten selection. This season, Mulvihill compiled an impressive 12-1 regular record.

The Hoosiers tallied a 19-5 record, including a perfect 9-0 mark in conference play. They also entered the Big Ten Championships as the No. 1 seed.

-- Jon Glesing





MEN'S BASKETBALL

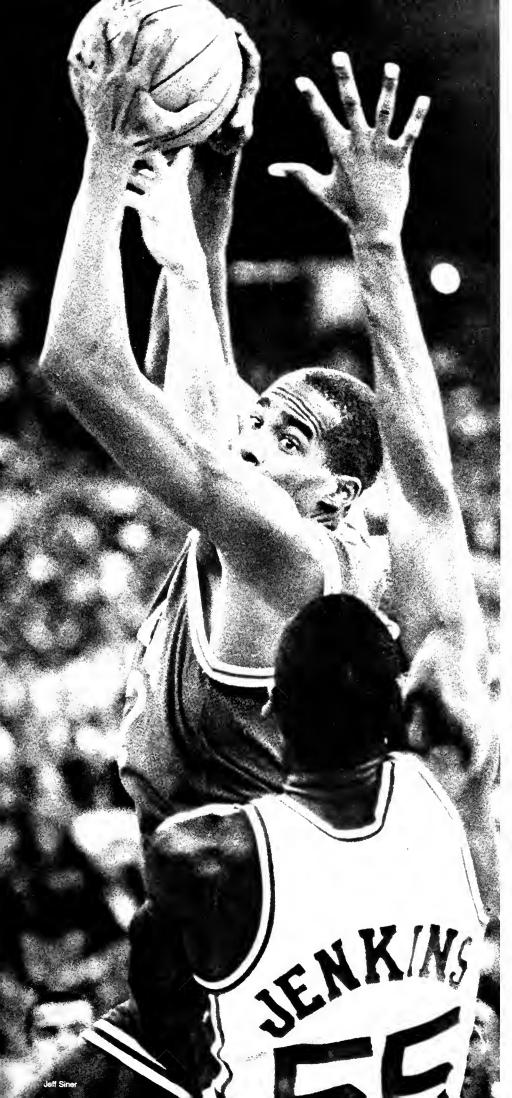




IU plagued by last year's shadows



Rick Calloway passes the ball, looking for an open man as the Hoosiers battled the Kentucky Wildcats. Calloway played less of a starting role this season and, after the season ended, decided to leave IU.



The three-word description of the 1987-88 I/J basketball season most commonly used by opposing coaches, players, sportswriters and loud-mouthed, balding, cable sports announcers was "Defending National Champions."

But as the season went on, they all realized this wasn't the team that took the national title by beating Syracuse last year in New Orleans. After all, the team's top scorers, Steve Alford and Daryl Thomas, were gone, lost to graduation. So was a third senior, Todd Meier. Even a couple of would-be sophomores took their plans elsewhere. Little Tony Freeman left for the University of Chicago-Illinois and, later, David Minor left for Xavier University. I'U Coach Bob Knight insisted the team was not the same.

Several times during the course of the season, the 17-year IU coach made references to Alford, a genuine floor leader and scoring machine who made the Hoosiers click last year, and Thomas, who provided rebounding and scoring stability to the champion-ship team.

"Alford would've never let that happen," or "I never realized how much Thomas gave us," Knight would say.



Dean Garrett goes for the inside shot but is surrounded by Wildcats. Once freshman Jay Edwards started shooting from the outside, the lane opened up for Garrett, giving him more freedom inside.







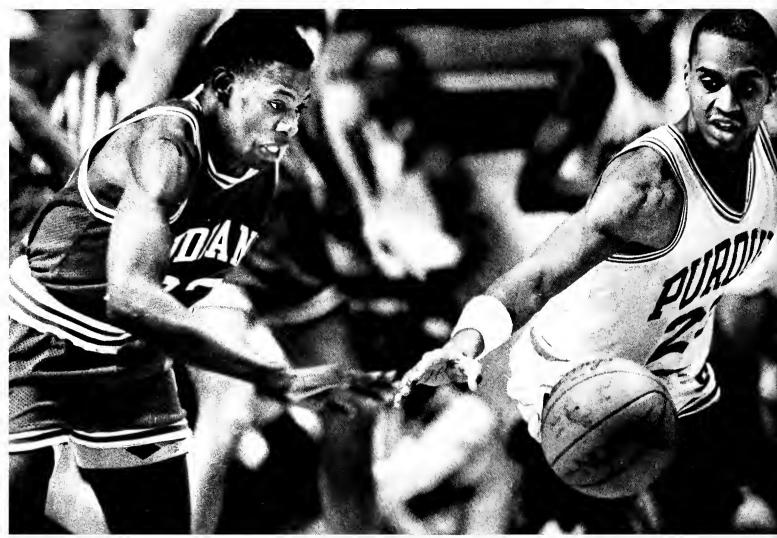


Coach Bob Knight digs his fingers into Joe Hillman's arm, snarling a few orders to the junior through his gritted teeth.



Mic Smith

With last year's championship providing ne boost, IU enjoyed more coverage by ne networks.



Jeff Siner

However, the Hoosiers weren't exactly under-staffed when they tipped off the non-conference season with a 90-65 thrashing of visiting Miami (Ohio), followed by a home win over Notre Dame.

Seniors Dean Garrett and Keith Smart, both members of the United States' silver-medal team in the Pan Am Games the previous summer, were back. Garrett was IU's leading scorer in the first game, while Smart's 19 points were high for the Hoosiers against Notre Dame.

Garrett as the leading scorer was a sign of things to come. The 6-foot-10 post man averaged a team-high 16.1 points per game throughout the 29-game slate. He also led the team in rebounds and set an IU record 99 blocked shots during the season. His dominating inside play earned him Associated Press and United Press International 1st team All-Big Ten honors when the regular season ended.



After winning a game, all the cameras were on Coach Knight as he talked about the team's play and his hopes for the season.



Freshmen give season a boost







Jim Hudelsoi

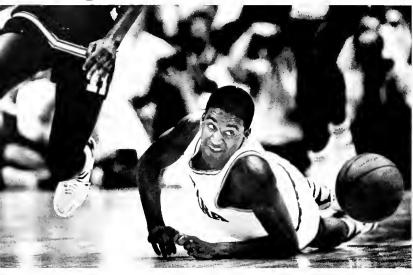
Freshmen Jay Edwards and Lyndon Jones added some shuffle to the IU lineup and some hustle to the court. Edwards posted an outstanding season, spiced with consistent three-point shooting.

Mic Smith





Big Ten season starts on dismal note



Nadia Borowski

But nothing foreshadowed the rest of the season more than the end of the Miami game when IU's new Marion freshmen duo of Jay Edwards and Lyndon Jones made its debut. While the combined result was only six points, Knight saw it as significant.

"Basically, I thought it was a good start for them because they're two guys that are going to have to play for us," he said. "They're going to have to help us if we're going to be any good."

Six games into the Big Ten season, Knight was proved correct as Edwards and Jones had made their way into the starting lineup. IU had lost four of its first five conference games after finishing the non-conference season with an 8-2 record.

Early in December, Kentucky scored an 82-76 overtime win against IU in the Bank One/Big Four Classic, played at the Hoosier Dome in Indianapolis. The doubleheader featured Notre Dame and Lousiville as well.

Later in December, IU lost to Louisville on the road.

But the start of the Big Ten season was a dismal one for the Hoosiers. They dropped consecutive road games to lowa and Northwestern — the first time IU has lost to the Wildcats since 1984 — before squeaking out of a win over Wisconsin 55-53 in Assembly Hall.



Seniors Dean Garrett and Keith Smart share a laugh on the bench, as the Hoosiers roll towards another victory.



Jeff Siner



Richard Schultz

An IU fan tries to capture the moments of the Hoosiers in action by shooting some personal pictures.



Mic Smith







Part of the reason IU was struggling was poor perimeter shooting. Smart and Hillman weren't producing from the outside, and Edwards had been declared academically ineligible at the end of the fall semester by Knight's own standards.

Things looked even more bleak as IU lost two more games, in overtime at Michigan State and at home against Michigan. It was after this game that Knight shuffled the lineup a bit and inserted Edwards — who made up for his academic problems over winter break — and Jones, when the Hoosiers played at Ohio State.

Knight's plan worked well, as better outside shooting opened up the lane for Garrett to score. IU posted a tough 75-71 win over the Buckeyes in

Richmond Spiders sting Hoosiers early



Jeff Siner (2)

Columbus, as Jones scored a career-high 19 points.

This game marked an upswing in the season. Eventual Big Ten champ Purdue came to Assembly Hall next with a 16-game winning streak, and left an 82-79 upset loser as Garrett blasted the Boilermakers with a 31-point effort, including the gamewinning basket.

After romping Minnesota at home, IU traveled to Champaign, Ill., to play Lou Henson's Illini, a physical and very athletically inclined team. With the hot hand of Edwards, who scored 27 points, the Hoosiers nipped Illinois 75-74 and had compiled a four-game winning streak since the starting 1-4.

Edwards definitely was the key factor in the streak, and continued to give IU an outside shooting threat that made things easier for Garrett inside.

The 6-5 guard/forward led IU in

scoring six of the last ten conference games. He was the league's best three-point field goal and free throw shooter at the season's end, hitting 52 of 91 treys (57 percent) and wicked 92 percent from the free-throw stripe. These marks left Edwards the Big Ten Newcomer of the Year, as well as a member of both AP and UPI's All-American freshman team.

Michigan, which had snapped a 29-game home winning streak by beating IU earlier, also put an end to IU's winning streak at five games with a 92-72 win in Chrysler Arena. This would be one of the only three games the Hoosiers lost in their last 13 games.

The other losses were to Purdue in West Lafayette and Illinois at home.

The Illinois loss was perhaps the most disappointing to Knight, because his team was beaten on rebounding. He was particularly unpleased in the ability of junior Rick Cal-

loway to compete with the stronger Illinois players.

The conditioning of the Cincinnatinative had been a concern of Knight throughout the season, and led to substantially less playing time. After playing a vital starting role on IU's national championship team, Calloway started only 19 of IU's 29 games this season.

Just days after the season concluded an upset Calloway informed Knight he would be transferring to an undetermined location for next year.

IU finished the regular season on a three-game tear, beating Minnesota Ohio State and lowa on Senior Day in Assembly Hall. This was a very satisfying win for Knight and the three seniors, Smart, Garrett and forward Steve Eyl.

Fittingly enough, Smart scored a career-high 32 points in his last home game as IU hammered the Hawkeyes 116-89.



Practicing free throws after a women's basketball game, an old-timer shows his faith in Coach Knight, whose followers remained devout throughout the less-than-spectacular season.

The game appeared to be a good boost for IU as it finished the regular season with a 19-9 record, and a respectable 11-7 in the conference after starting 1-4.

When bids for the NCAA tournament were extended a day after the lowa win, IU was matched up with Colonial Conference champion Richmond in the East Regional in Harford, Conn.

While many thought the team was just another first-round pushover, Knight said otherwise. His experiences coaching against Richmond and coach Dick Tarrant led him to believe the two teams would be "evenly matched."

Knight was correct, as the Hoosiers dropped a 72-69 decision to the Spiders, bowing out in the first round.

— Stu Mandelbaum



WOMEN'S BASKETBALL



Disappointing season befalls Hoosiers



Going for the block, Ann Mooney faces Northwestern opposition as the ball slips past her foe.

The addition of nine new basketball players wasn't enough for the IU women's basketball team to finish above .500 and overcome the 1987 10-17 performance. It also wasn't enough for Coach Jorja Hoehn to be rehired for next year.

The Hoosiers went 12-16 overall and finished 7-11 in the Big Ten, good enough for sixth place.

Hoehn, whose three-year contract expired after this past season, didn't receive a renewal of her appointment. No new coach has been named.

"I think we improved over last year," Hoehn said. "We had hoped to do better, but we had nine players that didn't have the experience and that didn't enable us to be more successful."

Senior forward Cindy Bumgarner led IU offensively with an 18.8 shooting average. She was second on the team with 6.7 rebounds per contest.

"She probably understood the team concepts better than anyone else on the team," Hoehn said.

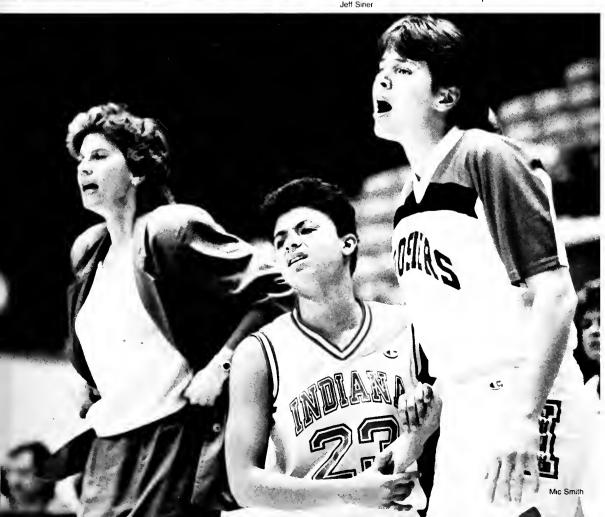
Senior center Rosie Carlton was the only other Hoosier to average in double figures (10.6). Carlton also had a team-leading 8.1 rebounding average.

"I was quite pleased with Rosie's improvement over the last three years," Hoehn said. "She not only improved defensively and as a rebounder, but she was more of an offensive threat this year."

-- Matthew Solinsky



Disappointment and frustration were staples of the IU bench this season. Unfortunately, the poor season was enough for IU administrators to decide against keeping coach Jorja Hoehn after her contract expired.



WRESTLING

While the IU wrestling team had a somewhat disappointing season in the Big Ten, sophomore wrestler Brian Dolph went on to fare well at the NCAA meet in Ames, lowa.

The Hoosiers finished the season in ninth place. Injuries and tough opposition kept IU out of the catbird seat.

"We need to get a couple of good recruits in here to fill some holes," said IU wrestling coach Jim Humphrey. "Then we'll have a real solid team."

One wrestler who proved to be pretty solid this year, though, was 150-pounder Brian Dolph, who became IU's first All-American since 1981. Accompanied by another Hoosier wrestler, 167-pound junior Chuck Poulsen, Brian went on to place eighth in the NCAA.

Poulsen was eliminated in the first round.

-- Rusty Coats



Disappointing showings by several wrestlers along with costly injuries near tournament time kept the Hoosiers from doing well in the Big Ten. IU finished ninth.



Nadia Borowski

Best season since 1982

MEN'S SWIMMING

The IU men's swimming and diving team posted its best NCAA finish since 1982 with a 16th-place performance at the NCAA Men's Swimming and Diving championships at the IU Natatorium this season.

The swimming team, which was 7-2, was led by freshman Sergio Lopez of Barcelona, Spain. Lopez, who at one time had the nation's fastest time in the 200-yard breaststroke, finished third at the NCAAs. Lopez and two-time Olympian Juan Carlos Vallejo, a senior from Madrid, Spain, are both expected to make the Spanish Olympic team.

In diving, sophomore Mark Lenzi dominated the season until an injury forced him to miss the final two meets. However, he bounced back placing second on both 1- and 3-meter boards at the Big Ten championships at the Natatorium. At the NCAAs, he was fourth on 3-meter and sixth on 1-meter.

Lopez and Lenzi, along with freshman swimmer James Sweeney and junior diver Bret Kobel will return next year. Also coming back will be senior swimmer Bill Mathews and senior diver Jim Fischer, both redshirts this season. And with a strong recruiting class this year, IU may begin to make the climb back on top of the Big Ten, which the Hoosiers have not dominated in a long, long time.

— Dustin Long



IU swim supporters encourage a swimmer as he participates in a meet in Indianapolis.





Hoosiers place 6th in NCAA

WOMEN'S SWIMMING

Senior swimmer Kate Macdonald Closed out her fine career at IU, winning the 100-yard freestyle championship race, her fifth Big Ten title in her career, as she helped lead the Hoosiers to a sixth-place finish.

Macdonald is the only IU swimmer to win an individual Big Ten title since 1984. In the 100 freestyle, which she also won in 1987, she set a team record, one of three she set during the meet. Overall, five team records were set at Big Tens.

Even though Macdonald will not be back next year, IU coach Chet Jastremski, a bronze-medalist in the 200-meter breaststroke at the 1964 Olympics, will have many other swimmers to count on. In 1987, IU had 16 new swimmers, and with a better Big Ten finish — IU was ninth in 1987 — there's the hope of doing even better at Big Tens, making IU a team to watch in the future.

— Dustin Long





During the Big Ten championship, an IU swimmer is comforted after losing a race. The Hoosiers went on to take sixth in the NCAA this season.





For a while, the IU baseball team looked nearly invincible.

The Hoosiers opened the season 20-1, including a 13-game winning streak. ICI wasn't just winning -- it was annihilating opponents, outscoring them by over eight runs per game.

IU was ranked in the ESPN/Collegiate Baseball Top 25 poll for the first time, rated 25th.

But let's not get excited yet.

Entering Big Ten play at 20-2, the Hoosiers proceeded to drop nine of their first 12 conference games, arriving at 8-12 after taking three of four from Purdue.

As of May 6, the Hoosiers' record stood at 34-14.

Despite the Big Ten downfall, some individuals had good performances.

Senior shortstop Mickey Morandini, drafted by the Pittsburgh Pirates in the seventh rung in 1987, returned to IU for his senior season and was named to pre-season All-American teams by Baseball America and Collegiate Baseball.

With 10 games left, Morandini held career marks for runs (269), stolen bases (121) and triples (29).

Senior outfielder Mike Sabo tied Alex Smith's career home run mark by hitting his 43rd.

Sabo and senior pitcher Jay Boddicker also were nearing records. Sabo was nine RBI's short of Smith, while Boddicker's 55 appearances were two short of John Barnfield's record set 1974-77.

Although ending with a winning season, the 1988 baseball team lost to Ohio State and finished under 500 in the Big Ten.

-- Bob Cook

BASEBALL



Mic Smith (2

SOFTBALL









An IU softball player yells support to a base unner. Team support, a strong defense and a talented pitching staff contributed to the winning season.





Three of the main ingredients to have a successful softball team are: good pitching, good hitting and good defense.

This season's IU softball squad had all three, making it once again a team to contend with in the Big Ten.

The pitching staff consisted of junior Roxie Rafik, sophomores Teresa Raine and Jill Jensen and freshman Christy Brown. Each pitcher threw at least three shutouts.

During the season, Raine tossed two no-hitters. In one game she had a perfect game going into the final inning, but gave up a walk. Rafik threw a one-hitter and there were many two-hitters thrown by IU's dominating staff.

Seniors Marjie Ledgerwood, Pam Craig and Tammy Connor led the offensive attack along with freshman Kim Powers. The Hoosiers parlayed aggressive hitting into several runs, even though the pitchers usually only needed two runs to preserve a victory.

Highlights for the team included a victory against then No. 4 Louisiana Tech early in the season. I'U also recorded a win also against a fourth-ranked team at the time -- Texas A&M.

All of this has made it a fun year for the first-year coach Diane Stephenson, who played at IU and then was an assistant coach. She hopes to keep up the successful tradition of IU softball.

-- Dustin Long

MEN'S TRACK





Luck was not on the IU men's track team's side for the NCAA indoor finals, as illness, injury and a race mishap knocked the men's team down to eighth overall after a second-place Big Ten finish.

Senior 1500-meter runner Charlie Marsala caught the flu and couldn't recover in time for the March 11-12 meet. An Olympic Trial-qualifier, he couldn't even make the trials.

A pelvic injury that kept junior pole vaulter Dan Burton from clearing height at the Big Ten meet listed him as questionable for the NCAA meet.

Junior Doug Beggs tripped over a group of runners who fell in front of him in the first leg of the 3,200-meter relay. He got up, but nearly fell again later. The Hoosiers were in last place after his 1:59 leg. Junior Jim White and seniors Deon Cameron and Keith Allen got IU back to third place.

The NCAA meet marred what was a decent season for IU. The Hoosiers qualified for ten events in the NCAAs and finished second in the Big Ten for the second straight year to Illinois.

For the outdoor season, sophomore pole vaulter Jim Stack qualified for the NCAA meet. Deady and Marsala qualified for the Olympic Trials in the 1,500, while Marsala also qualified in the steeplechase.

IU graduate assistant coach Randy Heisler placed second in the discus at the Pan American Games in Indianapolis.

-- Bob Cook

Always the bridesmaid, but never the bride...until today."

Those were the words of a jubilant Carol Stevenson, who finally saw her woman's track team win a Big Ten title after five consecutive second-place finishes.

The Hoosiers had first-place finishes in the 3,000-meter and 5,000-meter runs from senior Colette Goudeau and in the long jump by sophomore DeDe Nathan. Sophomore Kim Betz turned in second-place finishes in the mile and 3,000, while junior Laura Kirkham (pentathon, long jump) also turned in second-place finishes.

Id's luck didn't hold up as well at the indoor meet. Betz had to withdraw from the mile and 3,000 after suffering a knee flare-up the night before her races. Betz was forced to undergo surgery in order to not to lose muscular tissue.

Kirkham fouled three times in the long jump and failed to make the finals in the 55 hurdles. But Goudreau did finish third in the mile and 3,000, while Nathan placed fourth in the long jump. Her leap of 20-9 bested her personal record by seven inches.

The outdoor season was marred by the loss of Betz the whole season due to various leg problems. Goudreau's eligibility was completed during the indoor season.

-- Bob Cook



WOMEN'S TRACK





MEN'S GOLF

From the start of the year to the end of the season, the IU men's golf season constantly was improving.

The Hoosiers started slowly, but then got into the right groove.

At the Johnny Owens Invitational in Kentucky, the Hoosiers golfers placed third, way better than the disappointing 11th-place finish in the same event the year before. The meet was won by Kentucky, which IU later beat at the Zip Invitational in Akron, Ohio.

Individually, competing for the top spot, was junior Dan Olsen, who was in the hunt in the Big Ten for the lowest average score. Throughout the season, he was either leading or in the top five.

Olsen was joined by junior John Andrews, who also spent some time in the top five with Olsen for the lowest average score. Also marking contributions for the team was junior J.D. Meyer, freshman Shaun Micheel and senior Ernie Hamby.

-- Dustin Long



WOMEN'S GOLF

We're a young team. We're still learning," said I'U women's golf coach Sam Carmichael. That pretty well summed up this year's season.

Carmichael, who has been named Big Ten Coach of the Year for two consecutive years and NCAA Regional Coach of the Year, led the team to a Big Ten championship in 1986.

Leading the team was senior Tracy Chapman, sophomores Debbie Lee and Jen Myers. They fueled the Hoosiers to a second-place finish at the Lady Kat Invitational in Lexington, Ky., the Lady Northern in Columbus, Ohio, and aided IU's showing in the South Florida Invitational in Tampa.

SCOREBOARD

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	SCO	DE	Q/	DARD		52	Tennessee
	300	KE	D١	JAKU		59 79	Cincinnati Marquette
						59	Middle Tenn. State
					<u> </u>	68	Kentucky
	MEN'S BASKETBALL (19-1	•		MEN'S SWIMMING (7-2)		50	Southern Illinois
Ы		OPP.	IJ		OPP.	76	Illinois State
90	Miami, Ohio	65	72	Wisconsin	44	62	Notre Dame
76	Notre Dame	59	66	Purdue	47	90	Eastern Kentucky
76	Kentucky	82	69	Ball State	44	48	Louisville
63	Vanderbilt	61	75	Indianapolis University	33	70 5 5	Ohio State
84	James Madison	52	64	Ohio State	49	77	Michigan State Michigan
63	Washington State	56	42	lowa	71	71	Wisconsin
103	Eastern Kentucky	75	00	4th/7 Illinois Invitational	22	63	Northwestern
69	Louisville	81	80	Illinois	33	48	lowa
94	Pennsylvania	54 73	49	Michigan	64 53	71	Minnesota
83 70	Stanford Iowa	7 <i>3</i> 84	60	Michigan State	23	75	Illinois
64	Northwestern	66		3rd/10 Big Ten Championships		51	Purdue
55	Wisconsin	53				71	Michigan
74	Michigan State	75		MEN'S CROSS COUNTRY		67	Michigan State
60	Michigan	72	Kentuc	ky Invitational	1st/16	64	Northwestern
75	Ohio State	71		nvitational	4th/10	77	Wisconsin
82	Purdue	79	Indiana	Invitational	3rd/12	61	Minnesota
92	Minnesota	63	Indiana	Intercollegiates	1st/26	47	lowa
75	Illinois	74	Big Ter	n Championships	3rd/10	58	Purdue
74	Northwestern	45	_	IV Championships	2nd/21	63	Illinois
72	Michigan	92	NCAA (Championships	10th/22	49	Ohio State
95	Michigan State	58			_		
85	Purdue	95		WOMEN'S CROSS COUNTRY			VOLLEYBALL (20-
84	Wisconsin	74	Kentuc	ky Invitational	2nd/10	Ы	VOLEET BILL (LO
65	Illinois	75	Illinois	nvitational	4th/12		
85	Ohio State	77		Invitational	4th/10	3	Notre Dame
91	Minnesota	85		Intercollegiates	1st/4	1	Purdue
116	lowa	89	_	Championships	5th/10	2	Arizona State
69	Richmond	72	District	IV Championships	4th/22	3 3	Butler
						3	Southem Illinois North Carolina
	FOOTBALL (8-4-0)			WRESTLING (8-8)		2	
171	1001B/ALL (0-4-0)	OPP.	Ю		OPP.	3	Western Michigan Iowa State
IÜ			10	Northern Iowa	26	3	Georgia
35	Rice	13	17	Lock Haven	20	3	Houston
15	Kentucky	34	24	Syracuse	7	3	South Carolina
20	Missouri	17	10	Ohio State	25	3	Miami
35	Northwestern	18	19	Kent State	12	3	Michigan
31	Ohio State	10	26	Slippery Rock	11	3	Michigan
18	Minnesota	17	23	Central Michigan	11	0	Illinois
14 21	Michigan Iowa	10 29	23	Illinois	15	3	Purdue
34	Illinois	22	14	Missouri	23	3	Ohio State
3	Michigan State	27	34	Villanova	11	2	Wisconsin
35	Purdue	14	24	SIU-Edwardsville	11	1	Northwestern
22	Tennessee	27	18	Michigan State	21	1	lowa
	Temessee		7	Michigan	33	3	Minnesota
	SOCCER (18-3)		12	Purdue	21	1	Purdue
1/1	30CCER (10-3)	ODD	16	Northwestern	21	1	Illinois
IJ		OPP.	29	Notre Dame	10	0	Ohio State
1	South Carolina	3		MEN'S INDOOR TRACK		3	Western Kentucky
2	Southern Methodist	1	mr	MENO INDOOR HEICK	41.00	1	Texas-Arlington
6	Michigan State	0	Illinois		41-86	0	Kentucky
3	Notre Dame	4	Tennes		73-58	3	Northwestern
3	Memphis State	1		Intercollegiates n Championships	1st/10	3	Wisconsin
5	Ohio State	0	_	Championships Championships	2nd/10 11th	1	Minnesota
3 1	Bowling Green	1	HOVE	Championships	1101	3	lowa
3	Akron St. Louis	0				3	Michigan State
8	Miamí, Ohio	1 0		WOMEN'S INDOOR TRACK		3	Michigan
3	Seton Hall	2	Tennes	see	66-52		
4	Wake Forest	0		Intercollegiates	2nd/7		
7	Northwestern	0		n Championships	1st/10		
7	Marquette	0	_	Championships	7th/16		
6	Cleveland State	2					
3	SIU-Edwardsville	0					
1	Evansville	Õ					
3	San Diego State	2					
2	UCLA	1					
2	Wisconsin	0					
1	Clemson	2					

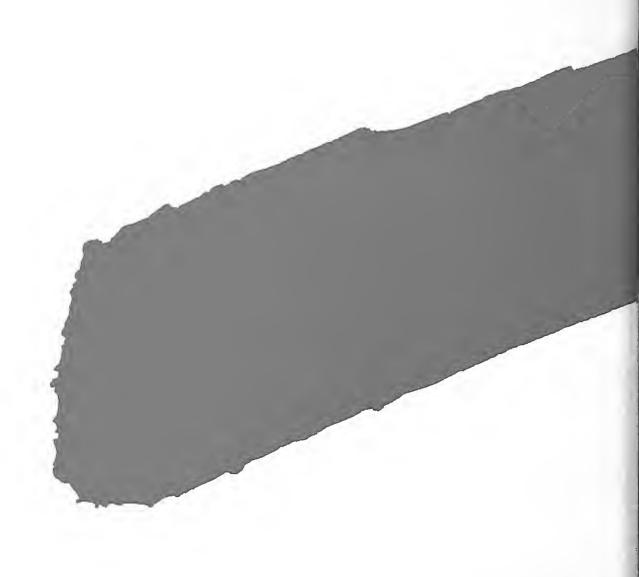
WOMEN'S BASKETBALL (12-16)

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-13)

OPP

171	BASEBALL (31-19)	OPP	1/1	SOFTBALL (36-20-1)	ODD	1//	MEN'S TENNIS (17-8)	ODD
<u>.</u>		OPP.	IÜ		OPP.	Ю		OPP.
12-7	Franklin	0-3	3	Sam Houston	1	1	Louisiana State University	5
10-7	Notre Dame	1-4	1	lowa State	4	5	Florida	3
7	Maine Chianga Stata	6 6	1 6	Kansas Wichita State	9	8 6	Evansville	1
27	Chicago State Wisconsin-Milwaukee	0	9	Illinois State	1	8	Vanderbilt Southern Illinois	3 1
15 6	Maryland-Baltimore	5	10	Northeast Louisiana	0	9	Miami, Ohio	0
15	Chicago State	0	4	Creighton	0	2	Southern Methodist University	6
9	New Hampshire	8	0	Oklahoma State	6	5	Texas A&M	3
13	Wisconsin-Milwaukee	3	3-6	Baylor	1-2	3	Arkansas	6
5	Rollins	1	1-2	Texas A&M	3-1	8	Auburn	1
,	Evansville	1	1	UC Berkeley	6	6	Northern Illinois	0
5	Xavier	7	6	Texas-Arlington	1	9	Murray State	0
3-14	Butler	5-0	0	Southwest Louisiana	1	5	Rice	4
2-10	Rose-Hulman	0-0	0	Nebraska	3	7	Baylor	2
13-15	Valparaiso	2-1	5	Sam Houston	3	2	Texas Christian	7
12	St. Joseph's	5	6	Nicholas State	0	2	Northeast Louisiana	7
2	Illinois	3	1	Texas A&M	4	4	Northwestern	5
5-1	Wisconsin	7-3	3-10	Evansville	1-0	6	lowa	3
7-2	Wisconsin	2-4	2	Kent State	0	0	Michigan	6
3	Southern Indiana	2	4	Louisiana Tech	2	7	Michigan State	2
1-1	lowa	4-3	3	South Carolina	4	3	Wisconsin	5
5-5	lowa	6-1	10	Butler	0	5	Minnesota	4
2	Bellarmine	1	4-4	Miami	3-0	6	Illinois	3
€	Indiana State	8	5-4	Indiana State	0-5	5	Purdue	1
8-4	Minnesota	13-0	1-2	Michigan State	0-4	6	Ohio State	3
)-7	Minnesota	9-8	3-2	Michigan State	0-0	Big Te	en Championships	3rd/10
19	Northwestern	9	6-6	Ohio State	1-1		WOMEN'S TENNIS (22-5)	
5-11	Ohio State	10-2	0-0	Minnesota	1-1	IU		OPP.
7-3	Ohio State	6-7	1-2	Minnesota	3-3			
19-8	Taylor	3-5	5-2	Eastern Illinois	0-0	5	Wisconsin	4
10-7	Purdue	0-6	10	lowa	1	9	South Florida	0
14-12	Purdue	10-13	10-2	lowa	3-0	4	South Carolina	5
3-10	Michigan State	5-11	8-7	Evansville	1-0	6	U.S. International	3 2
20-13	Michigan State	8-11	1-7	Northwestern	2-6	7	Tennessee	7
14	IAPAI	4	0-3	Northwestern	1-7	2 5	Kentucky Oklahoma State	4
5-3	Michigan	4-5	0-4	Ohio State	1-3	1	Southern Cal	8
3-3	Michigan	8-5	3-2	Michigan	2-5	1	UCLA	6
			1-2	Michigan	0-1	6	Northwestern	0
						5	Brigham Young	1
				MENUS SUTTO OOD TO A OU		1	Georgia	5
MEN'S GOLF		MEN'S OUTDOOR TRACK			7	South Carolina	2	
3adger Fall Invitational		1st/15		ati/Bowling Green	1st	6	Florida State	0
tillman Ro	bbins Invitational	1st/14	Indiana	Intercollegiates	2nd/11	7	North Carolina	2
southeastern Invitational		11th/16	National	Invitational	1st/24	8	Minnesota	1
	vens Intercollegiates	3rd/15				8	lowa	1
-	Invitational	3rd/19		WOMEN'S OUTDOOR TRAC	CK	7	Michigan State	2
IP Invitational		5th/18	Bowling	Green/Miami	1 st	7	Michigan	2
Aidwestern Invitational		3rd/15	Indiana	Intercollegiates	2nd/7	9	Purdue	0
	ntercollegiates	8th/15	National	Invitational	tie2nd/19	8	Illinois	1
3ig Ten Championships		3rd/10				5	Trinity	3
ng ren ci				WOMEN'S SWIMMING (9-2	2)	9	Texas A&M	0
ng ren ci					OPP.	9	Ohio State	0
ng ren ci	WOMEN'S COLE		IU		Orr.		Ono state	U
	WOMEN'S GOLF	0 1/44		Northwestern		9	lowa	0
30ilermake	er Invitational	2nd/11	ICI 70 84	Northwestern Iowa	56 56			0 0
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INDEPENDENTS

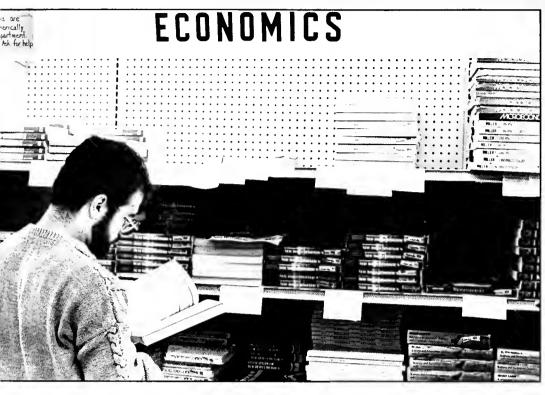


Najib De Ghouche: Man with a Mission

Photos by Richard Schultz. Story by Judy Cebula.







January 1986 Najib De Ghouche came to Indiana University from Lebanon to study at the School of Business. He didn't come for basketball games or for opera theater. Najib came for an education, a ticket to a better life in Lebanon.

Najib had studied political science at Lebanese University through the Harari Foundation, an organization devoted to sending Lebanese students to universities around the world with the understanding that they will return to Lebanon, putting their knowledge and skill to work in their homeland. The program sponsors 15,000 students at 3,000 international colleges and universities.

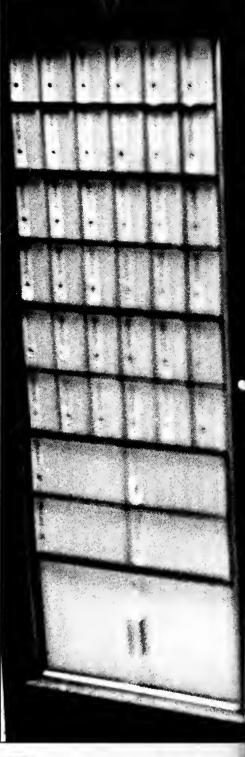
In the late 1970s Harari, a businessman, established technical schools throughout Lebanon. He believed the Lebanese youth to

be responsible for that country's future. In early 1979, Harari altered his dream by sending students abroad. Education at home had been made difficult by the eruption of a civil war.

"Here in Bloomington it is so quiet," Najib says from his single occupancy room at Ashton Center. "I can go to the library or put a no-disturb sign on my door and it is quiet. At home I couldn't tell the bombs to be quiet."

Harari believes Lebanon will not become westernized but will become better with the resources of its students. "Mainly we will educate. We are here on a mission."

He says he will return a year after graduation, even if only to go back to the construction work he left in 1986. Najib says his plans are still tentative one year before his gradu-







Najib, in the post office with his Lebanese riend Josef, looks through some of his mail rom home.



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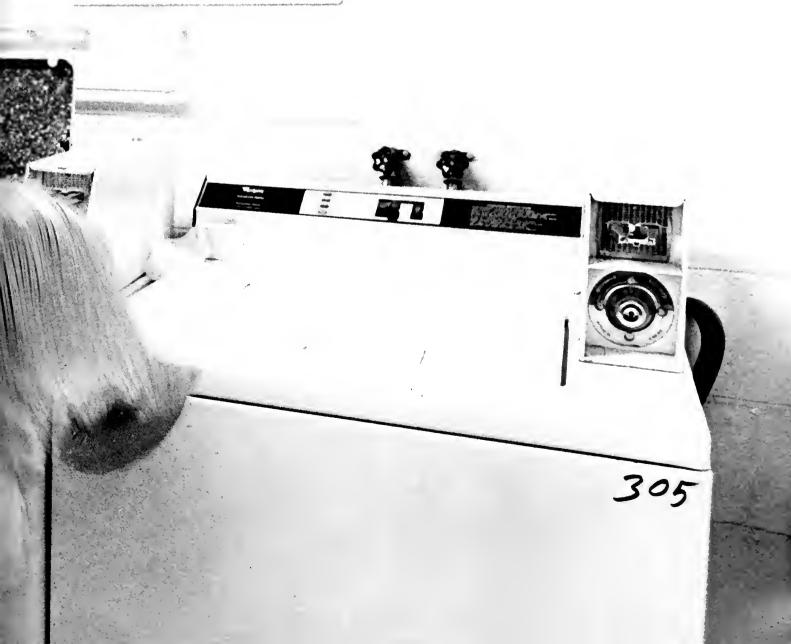
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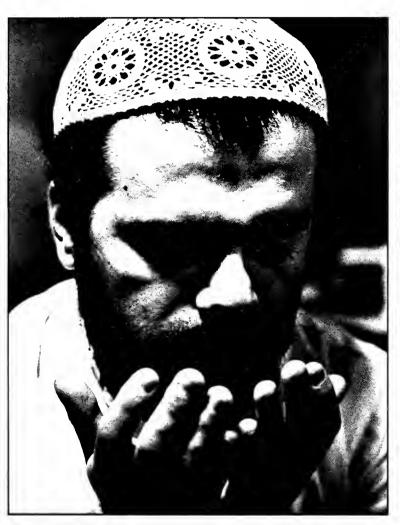
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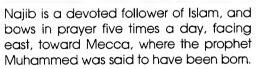
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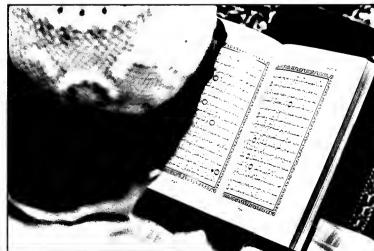
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ition.

"This is a place to visit, not to stay," he says. I'll try to earn and return as soon as possible. I have to go back. I have a responsibility to my country. If I stay here my contribution will be or Americans."

Before coming to the United States, Najib's only understanding of this country came from books, magazines, television and films. As a esult his perception of the United States was illed with images of cowboys and indians and episodes of Starsky and Hutch, he says.

He learned differently, learned that all mericans weren't television characters.

And we Americans learn from Najib, that all ebanese were not participants in a civil war.

This was a dream of Najib as he began his journey toward education and fulfilled promise to Lebanon and to his family.

"I went to school (in the United States) for my mother. 'I don't want you to stay here,' she told me." The here she spoke of is the small town of Barja, 20 miles north of Beirut. But that 20-mile trip takes about two hours because of the more than 30 military checkpoints along the road.

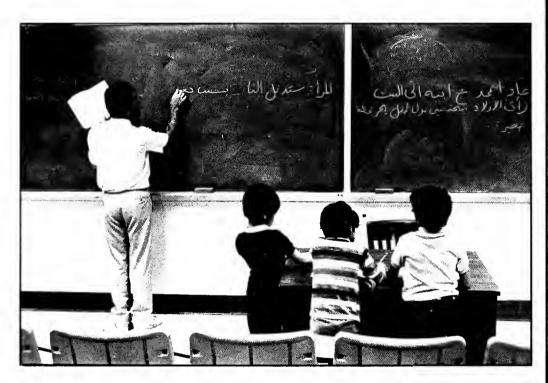
Najib last made the trip en route to Beirut's airport, 36 hours after hearing he had been chosen to study in the United States. "'Go wherever you want, but not the United States," Najib says, quoting his mother. "She feared I'd never come back."

But the only reason this 24-year-old student left Lebanon was so one day he could return to make it a better place. Najib's focus is not on securing a place in this country by earning the material possessions that mark success by American standards. The focus is on learning. "Many students from abroad think life here means having a car, having a house, having credit cards. It is an easy life here. Easy to marry an American girl, get a green card. But I'm not thinking about these things."

Typical weekdays, Najib can be found at the journalism or SPEA libraries between classes and at the Main Library late into most evenings. Outside of schoolwork there is Islam, Najib says, describing the activities that fill his







free time. Activities at the Islamic Studnets Association provide Najib with a focus. The mosque there is a place to practice his faith in God, Allah.

Five times daily Najib pauses in prayer, turning toward the east, toward the birthplace of the prophet Muhammed known as Mecca. In a quiet voice, speaking clear and immaculate English, Najib called Islam his mission, the singular element linking his study at IU to the dream of a peaceful Lebanon.

After rejecting traditional perspectives of Islam as a teenager in Lebanon, Najib returned to the ideology in 1987. He discovered new explanations of the ancient faith that applied to the modern crisis of the Lebanese

people.

"My experience strengthened (in Lebanon and in the United States) my belief," he says. "The problem of the Middle East lies in the United States trying to take over the French and British role, trying to reform the whole region."

In his criticism of the western place in Middle Eastern politics, Najib is careful not to sound divisive. "I have met many Americans that are not what I expected. I have learned what I hope you too have learned," he says quietly and with a gentle smile. "That is to separate the people from the politics of their government."

Now, Najib says, if only whole nations could learn, too.



At the mosque, Najib gives a brother hug. Above left, Najib teaches your Muslim children how to read and wr. Arabic.



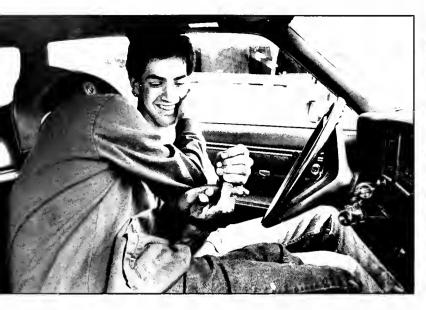
HE AIN'T HEAVY, HE'S MY BROTHER

Mark's 21 and an IU student; Damian's 10 and all boy. Call them brothers.

Photos and story by Nadia Borowski







It's a hectic day for Mark Sharp and his little brother, Damian Claybrook. They're running errands in dead-still traffic. The car purrs irregularly because the driver and his passenger are wrestling, making the car rock. Damian is trying to grab the steering wheel while Mark crushes his knuckles in a friendly game of Mercy.

"Man, let me drive. It's light out. I can handle traffic," Damian protests. Saved by the green light, Mark lets go of Damian's pinched hand and they drive off, laughing.

Mark decides not to let Damian steer today; the traffic is too heavy and there's too much to do. He crosses off each errand in his datebook full of appointments, scribbles, what-not. Until he crosses it out, he doesn't believe it's done.

Mark and Damian have become brothers in spirit since they met through a Big Brother-Big Sister program in Bloomington three years ago. Damian is 10 and lives with his mother, Sue. Mark is 21 and an ICI student.

Damian's situation is typical of many children who become involved in the program. Sue felt the strain of single parenthood and wanted her son to get some quality time. After hearing about the program through a neighbor in her apartment complex, she contacted Big Brothers-Big Sisters. They met Mark three months later.

Mark had always been interested in the program. His uncle had met a little brother about Mark's age through a similar program. As a student, he has been self-supportive since his freshman year; he has a virtual monopoly on the whitewalling business in Bloomington, and he also repairs cars and rebuilds engines on the side.

Today, he has to pick up a few parts at an auto-parts store. While Mark inquires about something he ordered, Damian sits on a tire and playfully steps on Mark's sneakers. While the counterman checks the storage bins, Damian gets antsy and takes a link chain off



Mark, as a means of self-support, fixes cars in his spare time. Damian often goes to the auto parts store with him, and gives Mark a helping hand when it comes to doing the actual work.









Damian pleads Mark to go for some ic cream.



he counter and puts it on his head like a crown.

"This is for the Ford, right, Mark?" Mark grins. "Yeah, D., for the Ford."

Damian has stood in the shell of a car awaitng an engine. He's gone to auctions, played bool, video games, painted walls, gone runnng, lifting, biking, swimming and fishing with Mark. They never waste time together.

"Part of that is using an extra two hands," Mark says. "Plus, I'm teaching him things he shouldn't learn in high school. You should ake English and more English and math --stuff that will challenge your mind. You can shallenge your hands and body any time."

Later, the two go to Mark's house, their usual hangout. Mark's abode is modest; the landelions sprout from the sidewalk, the siding of the house is pink with faded stripes from lears of weathering. Inside, it's a different

story. The smell of fresh paint and spackling compound fogs the air.

Mark lives here for free. He has a unique arrangement with his landlady -- he's rebuilding the place instead of paying rent. Damian has been put to work many times. "He's a typical young kid -- if you play baseball, he wants to bat. You teach him how to swim and he clenches to you like a leech. You know, it's just the same thing I did when I was young. I don't think he's ever said no to an idea, but I'm introducing him to things he otherwise wouldn't have been introduced to."

"Mark scared me at first," Sue recalls. "He'd take Damian swimming even though he didn't know how to swim. He just threw him in the water. I found out afterwards and nearly died. But it's taught us both a little courage -- courage for Damian to make him brave enough to try things and courage for me to let go a little."

The compatibility of this pair wasn't a result of mere luck. The selection and interview process for pairs is long and sometimes takes months. Case workers look at such things as the child's needs, the parent's wants and other factors that might play into a relationship. In its 14-year history, Bloomington's program has paired hundreds of boys and girls with adults. More than half of this year's 93 pairs involve IU students.

Mark and Damian's first meeting wasn't exactly a banner one. Mark decided to take Damian fishing -- something he wanted to do when he was young.

"It was terrible," Mark says. "I didn't know how to fish. I mean, I took him to a terrible place to fish, with awful tackle, awful poles, awful fish. I caught a small-mouth bass. Damian didn't catch a thing." He shakes his head and grins. "But it was worth it just to see





Damian instinctively checks Mark's chin for stubble while relaxing at Mark's house after a busy day of errand-running and goofing around.



his face light up."

That was three years ago. Since then, they've spent an average of three days a week together, usually from the afternoon (when Damian gets out of school or Boy's Club) and on into the night, when Mark drives Damian home for his curfew.

They are a unique pair. Most "bigs" and "littles" spend a few hours a week together. These two are inseparable.

They've been through carefree times as well as difficult ones. Their conversations range from racism and prejudice to sex.

"I felt (sex) was something I should talk to him about in addition to his mom," Mark says. "The credibility of my saying it would make it more believable. Just because I'm a guy, we can relate. Sometimes we joke about it, but it's always taken in jest, not as a serious talk, like 'You should do this, you shouldn't do that.' He's much too young for that."

"Yeah, we get serious sometimes," Damian

chuckles. "But when we're having fun, we're having fun. When we're talking about some thing serious," his trails off, his face growing solemn, "we just talk about that."

The friendship Mark and Damian have found has spread to Mark's family. The day Damian visited Mark's family in Chicago was monumental, a huge success, save for Mark's slight twinge of jealousy. Damian and Mark's father shaved together. He got over it.

Sue pauses. "It seems like we're a triangle. It just keeps going around and around and never stops. Mark's the best second parent I could have asked for. I don't think he knows that."

"We'll be close forever," Mark says. "This summer holds many smiles for us, just because there's so much left to do. I don't think about saying goodbye."

"It used to be boring here. I really didn't like it," Damian says. "Mark changed my mind."







WEEKENDS







Short Story by Rusty Coats. Photo Illustrations by Nadia Borowski.

've got to get laid tonight," Bernie said, retucking his cobalt-blue Banana Republic rail shirt into his jeans. It was the third time e'd done it in the past half-hour, standing in ront of the full-length mirror on the closet oor. "I mean it. If I don't get any tonight, I'm onna bust."

"You won't bust," I said, looking up at him om the Rolling Stone article. "Trust me. I'm a re-med. Not once in any of my biology books ave I ever come across a case of someone ousting from a lack of sex."

He took a sip from my Ballantine longneck nd shook his head. "You think they'd print omething like that in a biology book? No vay." He leaned toward me, looked from side to side suspiciously and then said, "If you want ne real scoop, check out the Penthouse forum. People die all the time of celibacy."

"You're a far cry from celibacy," I said. "It's only been three weeks since you and Denise broke up. That was regular sex, wasn't it?"

He shrugged and pulled a small black bottle folloging out of the closet. "Yeah, but that was different."

"What do you mean, 'different'? She was a pirl, wasn't she? There were two of you, weren't here? It was sex, wasn't it?"

"Crosby, you don't understand." He plashed a handful of Drakkar on each cheek. It was relationship sex. There was no spontaneity. It was always the same — she'd always ay yes to this and no to that and want to quit ufter both of us came."

"That's usually a good place to stop."

"Yeah, yeah, smartass. It's a good place to stop — but not after just one time. I was ready o go again. I wanted — I don't know — advenure, maybe. I wanted something different; comething really unique." He looked at the lite Beer clock and then back at me. "You'd better get ready. Party's probably going by now."

I closed the Rolling Stone and went over to

the closet. Pulled out Right Guard and a Polo shirt. Put both of them on. "And that's what you want to get tonight, huh? Uniqueness?"

He smiled. "Yeah."

"Bullshit. You want someone to throw you down and hump your goddamn brains out. You want to spend the rest of the night with a nympho."

"That," he said, taking another sip of my Ballantine, "is right on the money, Crosby. Your perceptiveness astounds me. Maybe you should be the journalist and I should be the doctor."

"Nah," I said, buttoning the fly on my jeans. "It would never work. I'm not a liberal, remember?"

He laughed. "Oh, yeah. Forgot about that." He combed his hair again, examined his most-recent tuck job and closed his closet door. "You ready to hit the party?"

"Just about," I said, brushing my teeth with my index finger and a squirt of Crest Gel. "Who are we paired with tonight?"

"Gammas."

"Any nymphomaniacs in that house?"

He clapped me on the shoulder and winked. "Let's hope so."

Bemie told me later that her name was Hollyann.

I saw her first. She was standing off by herself, sipping timidly from a cup of Jungle Juice. I'd never seen her at one of our parties before; I'd never seen her on campus, either, but that's not too surprising at a Big Ten university. There were more people in my biology classes than the number of people who voted in the last election in my hometown.

She looked sickly — that's the first thing I noticed. I figured she was either anemic or she'd been bitten by one of the flu bugs floating around campus. Even in the dim lighting of our party basement I could see that her

complexion was pale — nearly gray, even — and there were dark circles under her eyes, like she'd gone without sleep for a few days. Her posture was droopy. Her eyes roamed the dance floor slowly, painfully.

She also looked depressed, like she'd just lost a boyfriend, but I don't know what made me think that. Maybe it was because she kept looking away from the couples on the dance floor and then down at the red juice in her cup. Maybe it was the flatness of her expression. I don't know. All I could think as I stared at her was that she was feeling really low.

But beneath all that, I could tell that she was cute. No, more than cute; she was beautiful. Beneath the ill cloud that clung to her like moist sack-cloth, an Aphrodite was trying to shine through. It was almost hypnotic; I kept staring at her, hoping to catch a glimpse of the beauty beneath the pallor.

She met my eyes once. Striking, emerald irises. They took my breath away. In that moment, I felt all my boldness and pseudo-coolness trickle out of me. Looking across the room into those eyes made me feel naked before her, just as I was, with no air of delusion.

It wasn't really love at first sight or any of that; it was more of a needing, a wanting, a feeling that I was drawn to her. I'd never had the sensation before, not even with my high-school sweetheart, Libby — whom I dated for nearly two years and thought I loved more than life itself, which was quite a bit more than she loved me, I guess. Libby eloped with our star pitcher two weeks after baseball season ended and six weeks after she broke up with me. I think she works in a restaurant now.

But Hollyann's eyes grabbed me, in a way l still don't know how to describe. It was invigorating. It was humbling. It was stimulating. It was a little frightening.

I went over to get a cup of Jungle Juice,

planning to go over and ask her to dance after I got some 190-proof pure-grain alcohol in me to take the edge off my nerves, but when I came away from the bar I saw Bernie standing next to her. He had his back to the dance floor, almost blocking my view of her, and I could see that he was nodding to her. It was his compassionate, I-know-exactly-how-you-feel approach, and the worst thing about it was that it usually worked.

When he shifted his weight onto another foot, I caught a glimpse of her. There was a hint of a smile on her lips.

And I knew I'd been cut out like a tumor before it had a chance to grow.

Feeling jealous and angry, I went back to the bar and filled my cup again. It was stupid, but I felt that Bernie was taking something that was mine, something off-limits to him.

If he could've just seen the way she'd looked at me, he would've known.

I found Bemie when I came back from lunch. He was laying on our couch in his shorts, his arm covering his eyes and his clothes in a heap on the floor. His hair was a tousled mess and I saw at least four hickies on him — three on his chest and one on the inside of his thigh. I wondered what his back looked like but didn't really want to know.

He lifted his arm, rolled an eye toward me and grinned. "Great party, huh?"

I humphed and sat my coffee mug on my desk. "A lot you'd know about it. You took off with that girl about an hour into it. You missed the fight."

"Fight?"

"Yeah. Some Sigs tried to crash. About seven of them. We pounded them pretty good. I think one of them needs stitches."

"That's cool." He pulled his arm over his eyes again. "Wanna hear about my night?"

I picked up my genetics book and sat down at my desk. "Not particularly."

"Well, you're gonna hear anyway," he said, sitting up and running a hand through his long, black hair. "I can sum it up in just two words, Crosby: Sexual Dynamo."

My shoulders slumped a little. "That good, huh?"

"Yeah. That good. I never would've guessed it just looking at her at the party, you know? She looked like such a wall flower. I figured she was just a timid little freshman from Hicksville when I first saw her. And she looked so. . ."

"Sickly," I finished for him. "Colorless. But pretty underneath."

He pointed at me and nodded. "Right, right! You saw her, too?"

I shrugged. "No more than a glance, really."

"Oh. So, anyway, I started talking to her and she looked at me and . . . those eyes! She had these green eyes that just wouldn't quit!" He paused, staring at his palms, introspectively. "I think I'd die for those eyes."

I chewed on my highlighter, said nothing.

"She acted kind of sad at first, so I asked her if she wanted to go up to my room and talk about it. She —"

"You conniving sonofabitch."

"You've got that right, Crosby." He giggled briefly. "But she said, 'Why don't we go back to my place instead?' because she didn't want to make it look like she was easy or anything."

"Jesus," I said.

"So I said sure and we left. She lives out in Village Apartments in a townhouse. A big one. All by herself. Rent must cost her a fortune."

"Mmm." I considered reading about gene splicing but knew I couldn't.

He stood up and walked delicately over to his closet, leaned against it and said, "Oh, Crosby, you wouldn't believe it. I don't really believe it and it happened to me. This girl was non-stop, man! I mean, as soon as we'd get done she'd smile and hug me real tight and whisper 'Again' in my ear." He shook his head and stroked the stubble on his chin. "I didn't think I was going to be able to get it going the fourth time."

I nearly blew coffee all over my genetics book. "Four times?!"

"Yeah! And get this — she wanted to go again this morning." He paused, staring at me. He looked haggard, old, feeble. "There was just no way. Hell, I didn't even have a BEMHO this morning. I think I'm dead from the waist down."

It took a couple seconds before I remembered that BEMHO was an acronym for Basic Early Morning Hard-On. "You're kidding me, right? After four times last night she wanted more this morning?"

"I'm not kidding, Crosby," he said. He opened his closet door and looked at his reflection in the mirror. He tugged gently at the lid of each eye, wincing as the shards of light lanced his pupils. He glanced at me in the mirror. "She said she wanted to stay in bed with me all day, Crosby. Said she wanted to take a shower together and then I could tell her what I liked and she could tell me what she liked and we could spend the rest of the day pleasing each other." He shook his head slowly and rubbed the back of his neck, kneading the muscles like wheat dough. "Hell, all that would have pleased me after three hours of sleep was more sleep."

"Sounds like you've got a live one," I said, wishing I was hearing those words instead of saying them.



Bernie barked a laugh and then went bacto the couch. "Live one? Shit, Crosby. I swe to God that girl was more ready to go the morning than she was last night." He pulle the afghan over his shoulders and looked me. "It's like she took a handful of vitamins something. Even her color was better the moming."

I took a sip of instant coffee. It was gettir cold. "Too bad you didn't do the same thin You look like a drowned rat."

"Thanks," he mumbled, turning over on his stomach. "Remind me to kick the shit o of you tonight after I've rested up."



But Bernie slept straight through until class ne next day. He didn't even snore.

The phone rang. I would've gotten up to anwer it, but I was in the middle of sketching the olon of a fresh-water bullfrog and it's best not interrupt such things.

Bernie got it. "Hello?" A pause. "Oh, hey ollyann," he said, turning his back on me. I ied to act interested in the colon sketch. Yeah. Me too. You know I did. Really." Another ause. "Nothing, really. Just doing a copyditing exercise for C342, but it's not due 'til hursday. What about you?"

I looked up. Bernie's eyes were wider than dsel headlights. He silently mouthed the ords "Holy shit."

"Uh, you are, huh? What flavor?" he asked into the receiver.

I waited for him to mouth Hollyann's response.

Finally, eyes even wider, it came:

Strawberry.

"Sh-sure, I can come over for a little while." Bernie winked melodramatically at me. I did nothing, lost in a flash-fantasy involving something — anything — strawberryflavored. Frog colons didn't seem as important anymore. "Give me a couple minutes to get my car started. It usually takes a while to warm up in weather like this." He turned back to the phone cradle. "You too. Bye." He hung up.

All I could say was, "Strawberry?" Bernie clapped his hands and let out a high-

pitched rebel yell. He tore into his closet, pulled out a blue sweatshirt and shoved it over his T-shirt. "She said she's been thinking about me all day, Crosby," he said, splashing too much cologne on his neck.

I stared at him. "Strawberry?"

"Yeah! Hell, I didn't even know they made stuff like that edible, you know?" He sat down hard on the couch and laced up his L.L. Bean boots in record-time, already breathing hard. I wondered if he'd prematurely ejaculate before he left the room.

He bolted off the couch, pulled his jacket off the brass hook near the door and plunged his arms into the sleeves. The metal-onmetal sound as he yanked the zipper up sounded like a ratchet-wrench. "You know,





Crosby," he said as he pulled the door open and started walking out of the room, "this is just what I needed tonight. You take care now."

And then he was gone, leaving me staring at the Jim Morrison poster on the back of the door, alone with the heavy scent of cologne and a half-finished sketch of a bullfrog's colon.

"Strawberry?" I whispered.

It was a long time before I finished the sketch.

"It's three o'clock! Aren't you going to ANY of your classes today?"

"I'm sick, okay, Crosby? Just leave me alone," he said, pulling the afghan up to his chin. "I don't feel well enough to make it today. Maybe tomorrow. Maybe after I get some rest."

I stared at him and adjusted the weight of my backpack on my shoulder, feeling the corners of my textbooks stab my skin. "Bullshit. You're not sick; you're worn out." I could smell a hint of female musk rising up from him and a whisper of strawberry on his breath, and that made me angrier. "You didn't have to go over to Hollyann's last night. Why don't you take it like a man?"

From beneath the afghan, his right hand slowly emerged, balled into a fist and then extended his middle finger. "You try spending the night with Miss One-More-Time and see how many classes YOU blow off the next day."

I told him the thought had crossed my mind.

"Ha! I bet you'd have your balls in a sling for a month after going a few innings with Hollyann." He grinned. His lips split open in three places and trickled blood onto his chin.

"Right, Bernie. And I guess that makes you a sexual diety. You, all curled up in a ball in your loft and shivering like you've got the flu." I shook my head. He DID look bad; I had to admit that. There were dark circles under his eyes and his complexion was waxy — it reminded me of rubber-skinned Carrie Cardiac, the dummy the Red Cross uses to teach people CPR. His skin looked totally void of life.

"Well, not a sexual diety, but I gave it a good run," he said. "I don't think I could ever outlast Hollyann. That's for sure. She gets more energetic and eager each time we make love."

"Must say something about your performance," I said.

He laughed. "Either that or she gets her energy from sex."

I rolled my eyes at him and looked at the clock. I was running late for chemistry. "Trust me, Bernie. It says in my biology books that human beings cannot obtain energy through sexual contact, or through the osmosis resulting from that contact. Sperm contains amino acids, yes, but not enough to be used as fuel. Therefore, no energy gain."

"Tell that to Hollyann," he said. But I was already out the door.

Bernie hung up the phone and hacked for a good minute and a half, coughing up just about everything inside that wasn't tied down. He spat a huge blob of phlegm into the Stag Beer trash can and wiped his lips on the sleeve of his fraternity sweatshirt. His eyes were watering, glazing his cheeks with tears; his eyelids were crusted and puffed up like bruised water bottles. I could hear each quivering breath he took; it reminded me of the way my grandfather's breath had sounded, shallow and jagged, from the other side of his oxygen tent.

I looked up from the amino acid diagrams and saw that Bernie was trying sluggishly to tie his shoelaces. It seemed to take every ounce of concentration he could muster.

"Shit, Bernie, you've got to be kidding," I said, pulling the highlighter out of my mouth. "You can't be going out tonight. You're sick. Just look at yourself in the mirror, man. You've got that Korean flu that's going around."

"Shi—" he started to say before another spasm of coughs racked his body. It sounded awful; I had to turn away until it passed. He spat again. "Flu my ass, Crosby. I had strep throat when I was twelve and ran a temperature of a hundred and six and was talking out of my head I was so delirious and it was nowhere this bad." He shook his head fiercely. "Nowhere."

I shrugged. "This Korean flu is supposed to be a real killer. Makes strep throat look like a headache in comparison."

He sat back on the couch and closed his eyes. His left shoe was still untied. "I need to talk to you, Crosby. Sincerely. Before Hollyann comes and picks me up." He brought a hand up and rubbed the crust away from his eyes.

I sat the highlighter in the fold of my chemistry textbook. "All right, Bernie."

"You remember the night I first saw Hollyann? Remember how pekid she looked? How she was just kinda green around the gills?"

I nodded. "Sure. She looked like she was just getting over what you've got. Her skin was sort of grayish, posture kind of droopy." I thought of the way she'd met my eyes. "But still pretty underneath. Like her beauty was glazed over."

He opened his eyes and leaned forward. His hands wrestled with each other in his lap. He stared at them. "Yeah, right. She looked anemic." He looked up at me. His brown eyes looked haunted. "She doesn't look like that now, Crosby. Her glaze is gone. Poof! Vanished."

I shrugged. "Sure. She's probably fully recovered from the flu by now." I giggled. "Looks like she passed it off to you, if you ask me."

"It's not the goddamned flu!" he screamed. I recoiled, picked up my highlighter and started nibbling again.

He pressed a hand to his temple and winced at the pain screaming had caused him. "Sorry. I didn't mean to yell at you. It's just that ... hell. Something's happening to me and I don't know how to explain it without you thinking that I'm being melodramatic about it." He exhaled a thorny breath. "Christ."

"Go ahead and say it anyway."

"All right. Here's the way I see it. Ever since I started sleeping with Hollyann two weeks ago, my health has gone to hell in a handbasket. I've lost weight — fifteen pounds in the past two weeks — and I'm still dropping. I can't eat. I can't sleep a full night without having to get out of bed and hack into a trash can. My hair is even going white in a few places. I can't think straight. My head feels numb." He clenched his fist, barely making a muscle. "I don't have any strength, either. My whole body feels weak."

I remained silent, nodding at all the right moments. Korean flu. A child could give you the prognosis.

"But," he said, running a hand through his hair, "while my health has been going to pot, Hollyann's health has been improving by leaps and bounds. Remember how pale she looked that night?" I nodded. "She's tan, now, Crosby. TAN. It's the middle of February and she looks like she's been at the beach." He paused, wheezed, and then went on. "And her energy...

It's incredible. It's like she's been chewing vitamin E and slurping down raw oysters and when she says 'Again' she means at least three more times."

"Bernie, I don't know what you're getting at. She was sick when you met her and now she's well and you're the one who's sick. Maybe she's been going to a tanning bed. It's as simple as that."

"NO!!" he cried, driving his right hand down on his thigh. "Can't you for once look past what your fucking biology books say? Just this one time could you admit that there's a little more out there in the world than what equations and textbooks can solve, that not every-

thing is as cut-and-dried as basic chemistry. That maybe — just maybe — there are dan corners out there in your world of evolutional process?"

I looked at him dumbly.

"She's sucking the life out of me, Crosby Can't you see that?" He was almost in tear "She drains a little more of me every time whave sex. I can actually feel the energy flow on of me and into her!"

I stared at him in disbelief. "What do yo want me to believe, Bernie? That she's som sort of vampire? Huh?" I shook my head. "I'i sorry. I can't accept that. Not even comin from you."



"What do you want? Puncture marks on my eck for proof? I don't have them. She's suckg my lifeforce, Crosby. Not my blood."

I leaned back in my chair and closed my yes for a moment. I spoke slowly. "You're ck, Bernie. You've got this flu and you've got pretty bad. So bad, I think, that you're talking ut of your head right now and —"

"The fuck I am!"

"— and I would suggest that you stay in bed or the rest of tonight and go to the Health enter tomorrow and see if you can get a coule antibiotics shots and maybe a tetracycline rescription. If that doesn't work, then come nd talk to me about vampires."

He looked at me sadly, disappointedly. "I eally need you, Crosby. Right now. You're my commate. You're my best friend." He wiped his eyes harshly. "I'm dying, man. I can feel it. And Hollyann's the reason."

"So stop!" I blurted. "If you really think it's her fault, stop sleeping with her!"

He lowered his head. "I wish it were that easy," His voice was barely a whisper. "I mean, I want to quit. Really. I can feel her draining me every time, but . . . but then she says 'Again' and looks at me with those moss-green eyes of hers and it's like I'm hypnotized. It's like there's nothing in the world I want to do but please her."

There was a knock at the door. Bernie flashed a terrified glance at me, his eyes somehow pleading me to do... something; go over and hug him or remain silent until whoever was on the other side of the door went away. I don't know what he wanted, exactly. All I know

is that I didn't do it.

I walked over and opened the door.

It was Hollyann, I was almost floored by her beauty — it was so striking, so pure, that for a moment I thought I would never breathe again. She smiled; it was a smile that touched every part of her body, glowing in her emerald eyes and shining from her chestnut hair, apexing with the brilliant whites of her teeth, accentuated by the curve of her breasts and the deep tone of her skin. Bernie had been right; she looked like she'd been at the beach. Her skin was the color of oak varnish.

"You must be Crosby," she said. Her words floated over me, light as dew. Her eyes were as green as God.

"Y-yes." I was surprised I could say that much.

She looked around the corner of the doorway and saw Bernie, who was still sitting on the couch. "There you are," she said, smiling at him. making me feel jealous like I had that first night. "Are you going to sit there all night or are you going to take me to the movie? The car's running outside." She giggled. "I think I'm parked in a fire lane."

For a moment, Bernie said nothing and stared at her, as if he was tottering on a fulcrum between yes and no. Then he licked his chapped lips and finally said, "Oh. Yeah. The movie." He stood up and pulled his jacket off the brass hook. "Let's go."

He didn't even look at me as he brushed past and walked out the door. I noticed that his left shoe was still untied.

Hollyann giggled. "Goodbye, Crosby. See you later."

"Uh-huh," I said, catching one last look at her eyes before she turned away and followed Bernie out the fire escape door. Even with the cold, dry February wind blowing in, I could feel the warmth radiating from her, like a solace in a storm.

Bernie died at approximately 5:45 a.m. of a massive cardiac arrest, according to the autopsy filed by the county coroner. His body was found laying face-down in the hedge running in front of Westminster Florists, six blocks due south of our fraternity and eight blocks due north of Village Apartments. After talking with Hollyann and me, the coroner's final report stated that Bernie was making his way home in the frigid, early morning and, already weakened by the flu, his body had finally collapsed.

All that was left was the drained shell of a man, with frostbitten cheeks and glassy eyes, his black mane highlighted by a brilliant, white shock of hair curling over his forehead.

The funeral was a study in grief, filled with friends and relatives trying to cover the hole that had been chiseled out of us with Band-Aids of kind words and thoughtful glances. Bernie's parents were struck dumb with loss. When I told them how much I'd cared for Bernie, how much I'd loved him, they only nodded and said thanks. I asked if there was anything I could do to help them get through this, but it was a poor question. It always is, at funerals. The only thing they really wanted, the only thing they needed more than anything else, was for someone to bring their son back to life. And that was something I couldn't do.





Hollyann ended up sitting with me during the service. Bernie's parents never had met her and Bernie had only spoken of her once on the telephone. For all they knew, Hollyann was just another fraternity little sister.

So she sat with me. I comforted her in the best way I knew how: I didn't say anything about him unless she spoke first; I held her hand only when she reached for mine. And when her tears began to fall from her emerald eyes down onto her pale, waxy cheeks, tears that made her shoulders quiver and her breath hitch in her throat, I offered my shoulder.

And she accepted it.

I felt my climax nearing, sending prickly sensations through every nerve. I slowed momentarily, punctuating my moves, and then probed as deep as I could inside her. She shuddered beneath me. Her hands were cat claws across my back.

I bit my lower lip hard enough to draw blood as I came, my orgasm so intense I felt my ears pop.

Our breathing slowed, in sync with each other. I could feel her lungs expanding beneath the curve of her baby-soft breasts, her nipples still erect and pressing against my chest. Her musk hung over us like a warm, ocean mist.

Slowly easing my weight off her body and moving my legs from between hers, I rested beside her, welcoming the tired satisfaction.

She remained motionless on her back, her eyes closed. She gently caressed the inside of my thigh, lightly tracing circles with her fingernails.

I touched her cheek, noticing that her color was returning, wondering if she had gone back to the tanning salon but not caring enough to ask. "Better now?" I asked, my voice barely a whisper.

She tumed her head and opened her eyes. Her green irises seemed alive, almost swirling in the soft moonlight falling on her face. She smiled. "Yes, Crosby." Her hand ascended from my thigh, touching, holding, rubbing, scratching, until her fingers reached my lips. "Sweet Crosby."

I stared into her eyes. Had they been so green last week at the funeral? I couldn't remember. I didn't care to remember. As long as I stared into her eyes, I could forget anything. I could do anything. For her. Anything.

"Again," she whispered hotly into my ear. "Again."





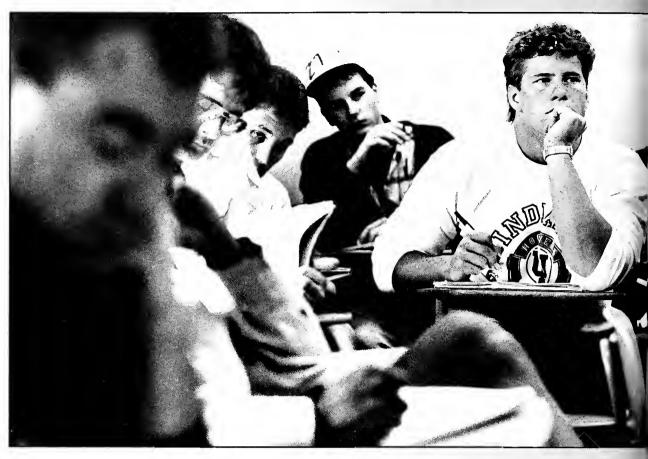


MR. BAD NEWS If You're not 21

Photos by Jeff Siner. Story by Rusty Coats.



Jeff Chrisman, 22, listens as his teacher reviews material on the final exam. Jeff spends five days a week in the classroom and six days a week in the weightroom.



The girl at the door is very slick.

When the bouncer asks her for her l.D., she nonchalantly reaches into her purse, pulls out a driver's license and hands it over. She appears too busy talking with her friends to be taxed with the requests of the 6'1", 225-pound hulk.

"So Julie says, 'Where's my sweater?" the girl says. She twirls the loop of her earring and cocks her head back, sending the ceiling of Hooligans Drinkery a wry grin. "And I told her, 'Maybe the washer ate it."

The band of girls laugh, standing in the doorway.

The bouncer taps her on the shoulder; it's a dainty move -- a move that appears almost wrong coming from a guy who's built like a tractor.

The girl turns around. Her face is innocent; a Madonna in the guise of a barfly.

"This isn't you," Jeff Chrisman, 22, says. His voice is soft, barely audible over the din of merry drinksters at the bar below. But his words hold a punch, an explosion that obliterates the carefree expression on the girl's face.

"What do you mean this isn't me?" she says, and her cheeks fill with blood and her serene, blue eyes suddenly look like they're made of ice shaved from a glacier.

Jeff shrugs and hands the license back to her. He's totally calm, totally in control as he crosses his huge, banister-hard forearms. 'mean this isn't you," he says simply, and then he reaches for the l.D. of the next girl in line

"But it IS me!" she protests.

And Jeff rolls his eyes back and breathes sigh, smiling. "Your eyes are blue," he says nodding toward the l.D. in her tanned, multi ringed hand. "THAT says they're brown." H pauses, then adds, "And there's no way you'r five-six."

He's right. Tops, she's five-three.

It's a losing battle for the girl. She protest for another five minutes, while other customers go by, gain admittance to the bar an belly-up for a drink. When Jeff offers to call cop for a third opinion, the girl shuffles away calling Jeff a derogatory term for a mal organ.

Jeff smiles. "Girls are always the worst," h says, sitting the full bulk of his muscular granite body on a barstool. His thin blond halicks his forehead. "It's like they think they have a right to be in here. Guys usually don't try unless they've got a good l.D., and if I turn there away they just walk off." He laughs soft "Guys realize they can get the shit kicked on of them real easy; girls think they can get away with it."

For people under 21, Jeff Chrisman is M. Bad News. A Hooligans bouncer for a year and a half, he has seen it all. He takes the heckled and the fighters and the wild drunkards are





While studying for final exams, Jeff pauses to card a patron of Hooligan's.



the underagers in stride.

He started college at Vincennes and came to IU in 1986 as a sophomore. As a member of the Lambda Chi Alpha fraternity, he moved into the house. Some friends of his, guys who lifted with him at the gym, got him interested in the profession of bouncing.

His Herculean size, obviously, was his resume.

Soon into the semester he learned that the combination of fraternity brother and bar bouncer was a volatile one.

"All the guys in the house who were under 21 wanted into the bar and I wouldn't let them," he says. "We had some hellacious fights over it. It's like, I couldn't get them to understand that it was my job and I could get into some serious trouble if I let them in."

The feud culminated and germinated and then, one night, it just exploded.

"One of the (fraternity) brothers pushed it and got in my face about letting him in," he recalls, his blue eyes staring out the door. "I said, 'I won't let you in' and he said, 'But I've got an I.D.' and shoved it in my face. And you know what?" he asks, smiling. "The I.D. didn't look a thing like him."

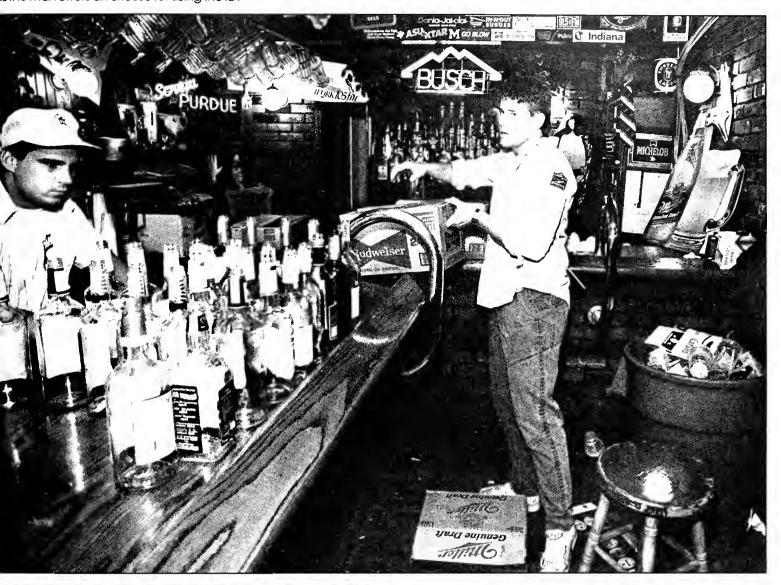
Jeff moved out of the Lambda Chi house shortly afterward. He now lives off-campus with a few friends, spends five of his days in class, six of his afternoons working out and most of his nights watching the door or cuffing an anti-social drunkard and tossing him out.

During free time, he sits at the bar and studies. As a fourth-year senior in a five-year plan majoring in criminal justice, Jeff says that bouncing is just like any other job, with a fe extras.

"I've met some good people working here see more people walking in these doors that would if I was out drinking. And beside sometimes the girls like to hit on me, acting sweet, just so I'll let them in."

One look at his chesire grin tells you that I likes the job. Hooligans bouncers start \$3.35 an hour and get 10 percent of the night's tips, and even though there's an occ sional barroom brawl, the nights are pretty u eventful.

"Folks usually don't like to fight with me He shrugs again, and his barrel chest swel threatening to pop the buttons off his shirt. don't know why." offer presenting a fake ID trying to enter looligan's Drinkery, Jeff shows the way out as the man offers an excuse for using the ID.





After closing, Jeff helps out the bartender by carrying out a case of empty beer bottles from the bar.

BoDeans rock crowd at Jake's

The BoDeans opened their tour in support of their second album, "Outside Looking In," at Jake's of Bloomington on Oct. 1. And after two months of rehearsals no one was happier the BoDeans were on the road again than the BoDeans themselves.

"For two months playing the same songs over and over, staring at the wall is not very exciting. It's a lot of work," said vocalist and guitarist Sammy Llanas. "But live — it's like the payoff."

The Waukesha, Wisconsin band roared through a nearly two-and-one-half hour set, playing almost every tune from their 1986 debut album, "Love&Hope&Sex&Dreams."

And just as they captivated the crowd at Jake's, the BoDeans began doing the same to music fans across the country. Shortly after the release of "Ouside Looking In," the first single, "Only Love," got some radio play. Soon Llanas and guitarist/vocalist Kurt Neuman were chatting it up with MTV veejays and the bank was opening stadium shows for U2.

The BoDeans' appeal isn't hard to describe. They back their simple love songs with uncomplicated guitar riffs to produce pure, uncluttered sound.

And if their music is innocent on vinyl, it is forceful and exciting live. Just ask the crowd who caught them at Jake's. The BoDeans played their uptempo material with extra energy and pulled back gracefully for some of the slower numbers like "Dreams" and "Lookin' For Me Somewhere."

The band also treated the crowd to some impressive cover tunes. Their two encores included the Rolling Stones' "Shattered" and Bruce Springsteen's "Atlantic City."

Llanas said the band enjoyed the show at least as much as the crowd.

"It was great, man," Llanas said. "We come into a place like this and it's packed and these people were really fucking here for us. How can you not enjoy yourself?"

— Steve Beaven







Reed, Mellencamp come to the Bird





There he was. Right up there on the stage at the Bluebird. I had been going there at least thrice weekly since I became of age and had never seen even one of the oft-rumored celebrity walk-ons. But there he was — one of the founding fathers of rock and roll, a cult hero extraordinaire, one hell of a cool dude — Lou Reed.

My friend and I stumbled into the club just in time to see Lou do three of his most famous, at least most well known, songs: Sweet Jane, Love You Suzanne, and of course, Walk on the Wildside. The crowd was nuts, just plain nuts.

But there he was, and there I was, and at least one of us couldn't believe his eyes. Right here in Bloomington — imagine that.

It turns out he was here with John Cougar Mellencamp, gearing up for this year's Farm Aid. And yes, Cougar was up there too, but the thrill is not the same once you've seen someone at the mall. Cult heros don't shop.

Sure that Lou wouldn't be back, I pushed my way through the sweaty mass to the door, where in proof of the theory that, indeed, word does travel fast, a line of people waited in vain to get into the already capacity-filled Bluebird.

And then in a fit of frenzy-inspired genius I went to the back door of the Bird where once again, there he was.

Should I approach or not? Jesus, there he is. This may be my only chance. What the hell.

"Hey Lou, that was great." (Was that a stupid thing to say?)

I stretch out my arm to shake, and he goes to the trouble of moving his Perrier from his right hand to the left and in typically cool Lou fashion, shakes my hand.

There he was, right in Bloomington. Sure I was cool and left after shaking, not being a dork enough to ask for an autograph.

I just wanted the chance to shake with a legend.

Thomas Broening (2)

- Richard J. Nagy

21 if she's a day

Photos by Jeff Siner. Story by Rusty Coats.

Don't quiz junior Kristina Sirovica much about the events that transpired on the nights of Nov. 6 and 7. She doesn't remember too much.

In fact, it is as if the memory banks of her brain were set on spin and rinse and left to empty themselves, leaving nothing but bits and erroneous pieces of how she celebrated her 21st birthday.

"I don't remember too much," she says in a giggly, half-apologetic tone. "I don't remember half of what I said or did. And what I remember, well. . ."

Her dangling sentence says it all.

Since this is such a big planet, it's safe to assume that someone turns 21 every day of the year. It's a big day for those who like to pour any series of organic compounds with the general formula CnH2n+1OH — alcohol — down their throats. Being 21 means the bars let you inside and the salesman at the liquor store says "Thank you very much" and not "Come back when you're older."

Kristina is — surprise, surprise — one of those people.

Her 21st birthday, Nov. 7, is something that will remain permanently etched in her psyche. Reminders of the night will remain permantly etched in her toilet bowl.

The celebration started early for this business major, who is minoring in Russian. Early and tough.

"We got started at midnight, so it was officially my birthday," she says. The "we" refers to her roommate, Rachel Wasserman, and a smattering of friends who joined in the festivities to make sure Kristina had a 21st birthday of Biblical proportions.

"The minute the clock struck 12 I did shots in my apartment," she says. continued on page 313

As a present for her 21st birthday, Kristina Sirovica received a somewhat lewd (and unembarrassed) blow-up clown doll.







Kristina's friends erected a poster for all to sign or offer advice to one of the world's newest 21-year-olds. Most of the advice was alcohol-related and peppered with four-letter words.





'I did three shots right in a row —

odka, tequila and peach schnaaps."

Peach schnapps?

Peach schnaaps?

"Yeah," she says, looking away. "It was in the cupboard, so I drank it."
Yum.

"You're telling me."

After imbibing various flavors of high-octane boost-juice, the parade of beople following Kristina through her celebration went to a party, where she drank "quite a few beers." The night ed them to Hooligan's, where Kristina says she drank more beer, a Tom Colins and something called a Russian Quaalude.

A Russian Quaalude is a brown, nasty-looking concoction some deanged soul thought up in a fit of zero-population growth. It contains Kah-

luha and possibly motor oil.

Kristina doesn't remember. Fancy that.

"I drank that Russian Quaalude and that was the last of me," she says, and this little shiver trickles down her spinal chord and twists her lips.

All these drinks — probably enough to fill a bath tub — were downed in the space of two hours.

And that's where Kristina's memory hits a glitch and the rest the evening's events float somewhere in a dark, hazy, unreachable neverneverland usually associated with coma victims.

"I went home and passed out on the front porch, and that's where my roommates found me," she says, trying to put the pieces together. "They continued on page 315

Part of the celebration surrounding Kristina's "coming of age" included a few rounds of beer from a keg her friends brought to her apartment. It was not the first beer of the evening, nor was it the last.





The Hooligan's bouncer checks Kristina's D. She waits patiently — the kind of patience that comes with not being vorried about getting caught, the kind of patience real 21-year-olds feel — until he gives her the nod.



yanked me inside and took me downstairs to my room and listened to me while I got sick."

How compassionate.

The next day, her birthday, arrived with a hangover the likes of which even God has never seen and kept her movements limited to a few steps "to the bathroom and back" while her family and friends arrived bearing gifts and tidings of great joy.

Including two kegs and a blow-up doll called Mr. Ding-a-Ling or something like that; Kristina doesn't remember exactly what the toy was called and can hold it as a visual aid because she "got mad at it when the bell wouldn't ring" so she "knocked its head off." Now it doesn't work.

The human body forgets things quite easily, things that include the pain of a hangover. And when the night came, so did Kristina's will to go out and do it again.

But a little milder this time.

"I kept buying people drinks," she says. "I'd walk up to people and say 'lt's my 21st birthday' and they'd say 'So what?' and so I'd just buy them a drink."

Saturday night, Nov. 7, extended its lifespan and Kristina and her band of merry drinksters continued to pour the organic compounds down their throats until five o'clock in the morning.

"I didn't get sick that time," she says, as proudly as if she'd just announced that she'd won the Nobel Peace Prize. "I passed out, though. Boom."

She has spent the past few months recovering.

"I don't know if turning 21 is as exciting as everyone makes it out to be," she says. "Oh, the partying those two nights was great and all, but being 21 kind of takes the excitement out of going to the bars. There's no danger of getting caught. I walk in, show them my I.D. and buy my drinks. That's it."







High-fashion moguls go tie-dye



Richard Schultz

ong ago, I decided not to follow the fashion craze, because every time I thought I had a miniscule understanding of the country's passions, some cataclysmic event would reshape the face of fashion and I would be left holding a handful of mood rings and platform shoes and beads that go swish-swish when you enter my pad.

Tie-dyes, jeans that look like Mountain Mission rejects. cloth wrist bracelets, Lennon specs, blotter acid, liquid fantasy doo-dads (that make you want to play Janis Joplin albums and smoke hashish and just say, "Oh, wow, I think I can see my name in that thing, man,") and all things Sixties made a comeback this year.

The thing is, fashion was the only thing that DID change. Political trends were not drastically altered. No bunch of students decided that the time for revolution was nigh. Nobody went helter skelter. Nobody threw away their business books and decided they didn't want to be a part of the Make Money Generation and decide instead that they'd like to open a halfway house for meat eaters struggling to become vegetarians.

People still rented Rambo movies. Tomy guns still made a killing at Christmastime. People still voted for Jack Kemp. And George Bush. And -- if you can just gimme hallelujah --Pat Robertson.

In 1986, the people who wore tie-dyes and raggy jeans and listened to the Grateful Dead mostly lived in a place called Shantytown, where they protested IU's investment in companies that did business in South Africa. These people often had to deal with pretty people driving convertibles and Mazdas, who like to shoot bottle rockets at Those Left-Wing Freaks.

This year, the Mazda pilots wore tie-dyes and listened to the Grateful Dead. They tried blotter acid and bought liquid fantasy doo-dads.

And they called themselves things like vogue and chic. So while Jerry Garcia was singing to them through their speakers, telling them "See the rich man in his summer home/Saying 'just leave well enough alone;' When his pants are down/His cover's blown" these people studied and worshiped corporate raiders.

But they were very fashionable.

Even though they had the social conscience of corn husk.

-- Rusty Coats

At IU, where isn't the party?



Mic Smith (2)



The Little 500 parties at Varsity Villas this year took the cake, the medal and the Oscar nomination for Best Party Spot of the Year. With over 3,000 merry drinksters in such a small place, the apartment complex was totally, unquestionably insane.



Let's face it -- if IU's party scene wasn't so good, the current student enrollment consists of 46 computer science Al's from Asia.

The rest of us only live, breathe, strive and die for the weekends. We sit in the lecture halls and await the last tick of the clock so we can go blow a wild horn. This is, of course, what God intended college students to do.

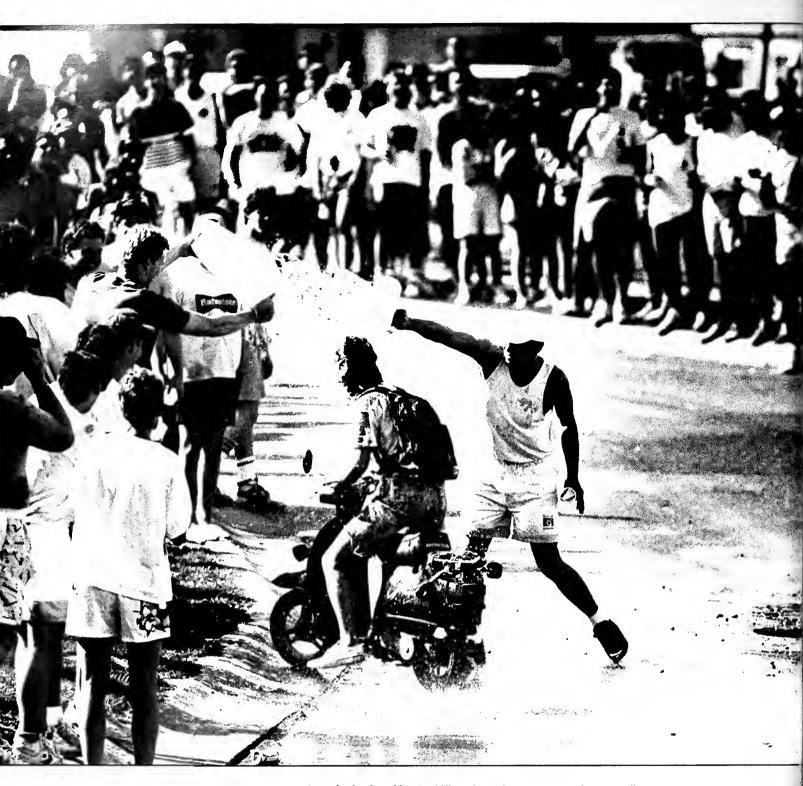
And the great thing about IU is that parties here come in all shapes and sizes. They can be in a bar or an apartment or a dorm floor or a fraternity basement. Or, in the case of Little 500, the party can encompass the entire radius of the Bloomington Commonwealth.

So let's start this view at the IU party scene with it's Big Daddy. For good or for bad, nothing compares with the debauchery and widespread drunken mayhem that ensues each year with the advent of a 50-mile bike race.

LITTLE 500

Nuts is how an impartial witness would describe the atmosphere at 1988's Little 500 parties. Hailed by the media and by IUSF and others who spew cliches as the World's Greatest College Weekend, Little 500 this year turned into a taste of insanity.

Previous years yielded parties at many venues, but with the construction of a city-styled apartment complex on the edge of campus called Varsity Villas, the celebrations became more consolidated. During the weekend of Little 500, there were more people get-



ting sloshed at Varsity Villas than the entire population of Texas.

And those people were crazy, on the verge of being criminally insane.

Trash cans full of beer and water were splashed on unwary passengers, through T-top openings and into the backs of hatchbacks. The area surrounding Memorial Stadium reeked of hops and barley for weeks afterward and the city and county combined logged more than 70 arrests.

The median blood-alcohol content of IU was 1.9 during that weekend. Aspirins were in high demand come Sunday morning. So was bail money.

City and county officials vow next year will be different.

Sure it will.

BARS

Bloomington offers the barfly a logic reason not to do anything else but go out evenight of the week and get tossed. They do the probably because of a covert pact with the New ler Brewing Company.

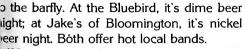
Drink specials are offered Sunday throu Saturday. All the barfly has to do is make suhe sticks with the schedule.

Monday -- Nick's English Hut offers \$2. pitchers of Miller Lite.

Tuesday -- The Chi Chi's lounge is tranformed into Margaritaville. Fruity drink prior plunge and tortilla chips are gobbled.

Wednesday -- This night poses a dilemn





When in doubt, flip a coin.

Thursday -- The Peanut Barrel offers \$1.25 etchers. With the ever-playing jukebox cranking out old tunes by AC/DC and CCR) nd the ongoing sport of picking up members if the opposite sex by tossing peanuts into heir cups, it simply can't be beat. Not with a tick, anyway.

Friday/Saturday -- If you need an excuse to it the bars tonight, you're a freak. Go back to se convent.

Sunday -- Nick's, again, offers the best way swallow a hair of the dog that bit you. Besies, it's one of the only bars on campus that's



Mic Smith (3)



open on Sundays.

So there you have it. Bloomington's bars give the adventurous student an opportunity to go out every night of the week, with perks.

Now if they'd only do something to alleviate the pain of going to an early-morning class the next day. . .

FRATS

Frat parties are a melange of parties, with the best and the worst mixed together until



Richard Schultz

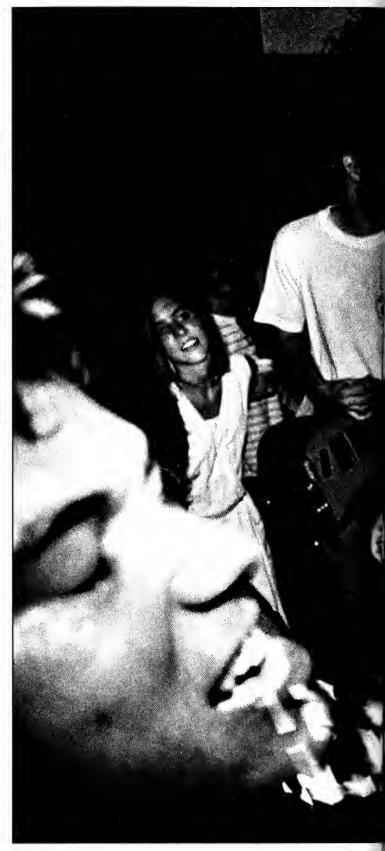
they resemble a stew. These parties usually take place in a fraternity basement, sometimes come with a band and always yield pledges standing behind the counter serving up another cup of beer of purple punch that turns your blood into jet fuel.

These parties often come with themes, such as Arabian Nights or Hot Tub Babies or the like. They offer a chance to dress up in silly outfits and do silly things and get drunk at the same time, which, of course, is the only reason to have a party anyway.

The spice of these parties lies in the threat of covert operations from Dean of Students Michael Gordon, who sometimes sends spies into the parties so he later can bust them and put the fraternities on social probation. This makes entrance into a fraternity party somewhat of an adventure, as the doorguards suspect anyone of being a member of the University's Gestapo Squad.

So there you have it. IU's party scene is diverse and offers a festival for anyone's taste. And if there's anything IU students love more than a good party, well, I surely don't know what it is.

-- Rusty Coats



At an off-campus apartment party, the band The Cavelords plays to a crowd of indulgent partiers.



Thomas Broening

Vietnam, Dirty Dancing Hit Big





MOVIES.

This was the year for comedy. Usually snubbed by the high-brow Academy of Motion Picture Arts and Sciences, comedic films finally got some recognition as viable pieces of celluloid.

Of the five nominations for Best Picture, two went to comedies -"Broadcast News" and "Moonstruck." These weren't exactly pure
comedies -- the former about ethics in a network TV Washington
bureau and the latter about life and love in an Italian family -- but
rather "dramedies," serious films with a heavy dose of laughter, so
it's not all that surprising.

But one nomination was.

Adrian Cronauer was a fast-talking, rock-and-roll-playing military disc jockey in Saigon during the early parts of U.S. involvement in Vietnam. Played by Robin Williams in "Good Morning, Vietnam," he became even more fast talking, as Williams improvised his way through hilarious over-the-air monologues. But the stand-up comic, whose previous movies failed miserably -- both critically and popularly -- showed he wasn't all talk.

Williams also proved he can act. The plot led him from radio booth to Viet Cong territory, and Williams showed a great range of emotions, capturing the hearts of Academy members and the dollars of moviegoers.

Other blockbusters of the year included "Planes, Trains and Automobiles," "Dirty Dancing," "Fatal Attraction," "Three Men and a Baby," "The Last Emperor" and "Throw Mama from the Train."

TELEVISION.

The latest trend on the tube was comedies without laugh tracks and dramas with an ample supply of comedy.

NBC's "L.A. Law," in its second season, added a new comedic sense and drew quite a few viewers to its prime-time slot. But not all was well in laughland. "Moonlighting," once the reigning king of the goof-ball dramas, lost a lot as tension between the stars and Cybil Shepherd's pregnancy caused problems in taping.

The all-powerful god of comedy, Bill Cosby, had another good year. Not only did his sitcom, "The Cosby Show," remain No. 1 in the ratings, it also gave birth to a spinoff, "A Different World," which reigned No. 2.

While gameshows probably aren't considered to be on the cutting edge of television, a new one this year tried to break molds set by Monty Hall, Bob Eubanks and Pat Sajak.

"Remote Control," MTV's entry to the gameshow market, had a host, contestants and prizes. But it had much, much more. "Remote Control" was, in effect, the anti-gameshow. The premise of the show went something like this: Ken Ober, gameshow addict since birth, starts up his own gameshow in his basement. Players use their remote control units to switch channels on "The Big Zenith." They then answer trivia questions about the channels they land on.

During spring break, "Remote Control" took a trip to Daytona Beach and IU sophomore Larry Zore won a motorcycle on one of the shows.









Sting

M USIC.

All the big-shots -- Bruce Springsteen, Michael Jackson, Sting, Mick Jagger, Pink Floyd, the Grateful Dead and even George Harrison -- released albums in the fall. But the biggest-selling album came from none of these platinum gods.

It was a strange year in music, indeed. The soundtrack for a film about dancing dirtily sold big -- very big.

Didn't that happen in the '70s?

The "Dirty Dancing" soundtrack scored well on the album charts, often holding the No. 1 spot above Jackson and the Boss. Likewise it spawned three top-10 singles.

In fact, the thing was so popular, RCA records decided to release a second album, aptly titled "More 'Dirty Dancing" for those top 40 movie soundtrack junkies.

But still, Jackson and Springsteen hung in there. Michael's "Bad" LP (his first in five years) brought the gloved boy-wonder back into the spotlight and became the first album in history to produce four No. 1 hits.

Bruce, on the other hand, took a bit of a different route down the follow-up road. After "Born in the USA," Springsteen was faced with the problem of where to go. Instead of trying to top the billion-selling rock album with more of the same, he stripped down the sound and sang love songs. No down-trodden workers. No Vietnam vets. Just Bruce and his guitar and some not-so-silly love songs.

In the area of Hoosier rock, two native sons found the year quite successful. John Cougar Mellencamp seemed only to get more popular with age, as his latest release, "The Lonesome Jubilee," raced up the pop charts. His band's new sound, dominated by accordion and violin, brought new life to his tried-and-true I'm-growing-up-in-a-small-town formula.

And then there was the new kid on the rock block. At 32 years of age, Henry Lee Summer; a native of Brazil, Ind., finally got the record contract he so desperately craved since 18. His CBS Associated Records debut, "Henry Lee Summer," hit the nation hard, scoring another point for Hoosier rock -- or against it, depending on your point of view.

But the big news of the year was comebacks by musicians of rock past. The biggest of these was George Harrison's appearance in the Top 10 after five years of solitude. With "Cloud Nine," the silent Beatle finally roared.

Another big comeback came from the Grateful Dead, who released their first studio album in eight years. "In the Dark" put a Dead single, "Touch of Grey," in the (gasp) Top 10. It also capped off a year of renewed interest in tie-dyed T-shirts and other forms of '60s culture.

Pink Floyd stirred a bit of excitement, with David Gilmour and former leader Roger Waters slamming each other in and out of the courtroom in the battle for the Pink Floyd name. Gilmour eventually won, and "A Momentary Lapse of Reason" put Floyd back on the psychedelic map.

Other big hits of the year were R.E.M.'s "The One I Love," Def Leppard's "Animal," Sting's "We'll Be Together," George Michael's "Faith," Tiffany's cover of "I Think We're Alone Now," Debbie Gibson's "Shake Your Love" and INXS' "Need You Tonight."

- J. Francis Lenahan





GREEKS



Mother for a Week







A Rush Counselor's Story

Heather Baker rides up the elevator of Forest Quad, holding the slips of paper tight against her breast and breathing heavy. She has been going since 8:15 this morning, and now, as midnight draws closer, both her exhaustion and her sniffly nose are slowing her down.

She is about to tell a handful of her girls — most of them freshmen — some very unpleasant news. And then she will move the paper slips away from her breast and she will offer them her shoulder, if they want to cry; she will offer her ears if they want to talk; she will offer the kindest words she can summon to reassure the girls that just because they have been cut from a sorority, that doesn't mean they are failures, or any less of a person because they placed their egos on a chopping block of the greek system and then felt the blade cut their hearts in two and watched their egos pummeled into the shape of a Fruit Roll-Up.

Heather is a rush counselor, and tonight her job is to be a mother, because in the past week of rush, Heather's rushees have become like children to her.

"This is so hard," she says, watching the numbers change on the elevator. "A couple of my girls didn't do well tonight. There were some big cuts." Heather started out with 29 girls and lost two over Christmas break because of grades. Tonight she will lose yet another. Before the week is over, she will lose more.

As the elevator door opens, several girls sprint back to their rooms to await Heather's knock. They have been waiting for her to return with the bids since 9 o'clock this evening, and now their insides are spinning faster than a Black and Decker blender. They are like Christians awaiting the knock of Jesus on their front doors; they are hopeful, expectant, antsy and scared.

Steely Dan seems to be playing from all the rooms; a song on the radio station everyone is listening to as they drum their fingers on their desks and pray that they haven't been cut.

Heather approaches the first door, knocks, says hello and walks inside. She closes the door behind her. For a moment there is silence, then a cheer.

She leaves the room and goes to another, where the outcome is less joyful. The rushee was cut from all houses but two and her face falls. Her shoulders slump and lips draw up in a tight, sour pout.

And Heather goes to work. continued on page 339



Rush Counselor Heather Baker makes the rounds, distributing "cut sheets" to he rushees. Some of the girls will be dropped completely from the program, others with hold on by a thread.







Although the task didn't appear in the rush counselor's handbook, Heather learned that one of her jobs was arguing with belligerent cops who wanted to tow the cars of her rushees. Her protestations fell on an unkind ear, though. Several of the cars were towed, and Heather, incidentally was hoarse for a few hours afterward.







The pay is awful — less than \$50 to sustain herself for an entire week — and the hours are long and most people who have been rush counselors before talk mostly about the girls who didn't make it. The bulk of rush takes place in the span of one week in January, while most students are still vegitating at home in the last days of Christmas break.

"I signed up to be a rush counselor because I thought I could help some of the girls," Heather says, sitting in the lounge, waiting for her rushees to return with their house preferences. "I'm more of a support person than anything else. I'm there at the parties with band-aids and pins. I help them out and try to save them from panicking."

To the outsider, rush seems to be a silly exercise in smiling a lot, dressing very nicely, tooting your own horn to anyone who will listen and more smiling. Some girls rub petroleum jelly on their teeth so their lips won't catch on a dry bicuspid. The heavy scent of hair spray hovers in the air around them like the acrid fog surrounding a chemical spill.

It's serious business for these girls. Some confide that they will drop out of college if they don't get into the Pi Phi house. They will transfer if they don't get into Theta's. They will no longer want to go on living if it means doing so anywhere but the sorority that has caught their eye.

And the most frightening thing about these statements is that the girls actually mean it. With all their heart.

"There's a lot of pressure with this job. Some of these girls are so determined to get into a certain house that nothing else is important to them. Not grades. Not family. Just that house. Only that house." Heather says. continued on page 340

"And when they don't get that house, I have to show them how to pick up the pieces and go on. A lot of girls get crushed when they go through rush. I wish there was a better way to do it. I really do."

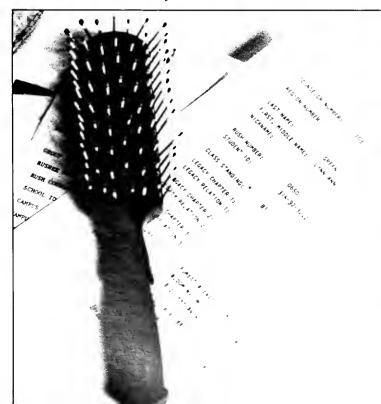
Two girls come up and give her their preferences. More are coming. They gather around her like Mother Goose's children, flocking to her for advice and guidance and words of kindness.

One girl approaches her and shakes her head solemnly. "Take me out of the game," she says. Heather pauses, staring up at the girl. "Are you sure?" she asks. "Yeah," says the rushee.

So Heather fills out the form. It isn't the first withdrawal form she's filled out. It won't be the last.

And then she gives the girl a hug, tells her to keep her chin up and wishes her well. Rush is like a competition, and with all competitions there are winners and losers. Heather's job is to cheer for the winners and cry with the losers. She volunteered to run the gamut of human emotions, to empathize, to sympathize and to help the girls realize that while rush may seem to be the most important thing in their lives, a sorority to house them and greek letters to adorn them won't change the real person inside.

Heather's job is to make sure that her rushees understand, after having their egos dashed on the jagged rocks of North Jordan, that the most important thing is their own self worth, and an 8-party cut can never take that away.





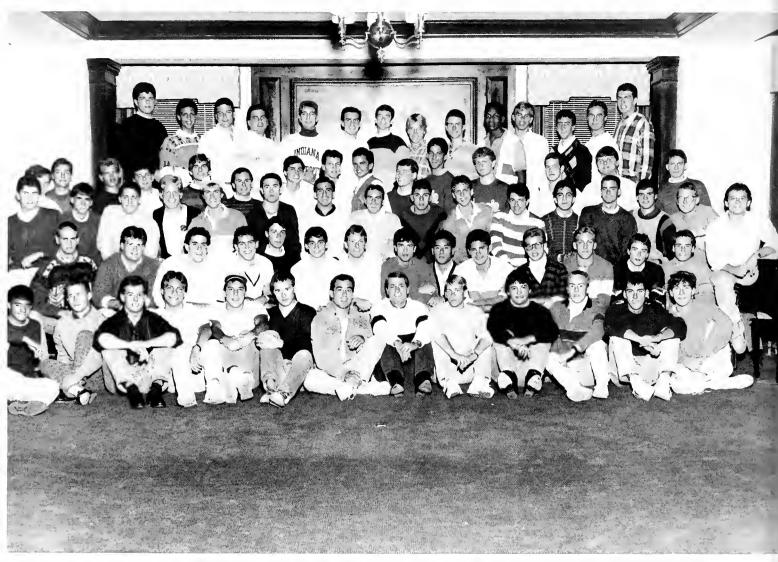
On "pref night," all the rushees dress up in their best duds in hopes of getting into their favorite house. Heather gives the girls tips before they leave, and then awaits their return to learn how their nights went.







ACACIA



FRONT ROW: Dave Kitterman, Phil Stephens, Scott Neslund, Greg Kranz, Chris Yurk, Chris Jennings, Mike Zorzy, Chris Wesner, Darren Ferko, Jon Acton, Dave Bartley, Hugh Kennerk, Tim Hayden.

SECOND ROW: Dave Swartz, Bob Ahlgrim, Tom Mueller, Shawn Riley, Sean Martin, Tom Szwed, Brian Kaye, Larry Zore, Stan Tao, Stuart Eng., Pat Rohan, Chris Snyder, Matt Peterson, Scott Walters, Keith Bushev.

THIRD ROW: Rob Barnard, Rob Mooth, Tim O'Brien, Art Grubb, Mike Miller, Bill Farrell, Jamie Becchetti, Ted Storer, Jeff Anderson, Mark Miller, Steve Sullivan, John Shapiro, Bill Purcell, Doug DeLor, Jeff Baber, FOURTH ROW: Ken Whitelaw, John Liedtky, Tony Weiske, Dave Martel, Brian Sisley, Alex Duke, Eric Hammonds, Todd Carolan, Bill Schemmel, Ed Sandifer, Chris Dias, Keith Connelly, Shaun Kirkwood, J.P. Simmons, Lee Gavalas.

BACK ROW: Shane Hartke, Bill Spaulding, Brad Much, Rich Simmons, Mike Hutsko, Rob Kuehnau, George Mansfield, John Huesing, Jim Philipott, Scott Rollins, John Kuzniewski, Scott Daugherty, Jeff Strock, Chad Cannon.

The ACACIA fraternity was founded in 1904 by masons and arrived at IU in 1916. The greek word ACACIA, which means "forever lasting," has proved its founders true by being one of the strongest houses on campus — in academics, intramurals and Little 500. Their house on Third Street was built in 1938 and has remained there ever since.

AKAK

ALPHA EPSILON PI



Ipha Epsilon Pi was founded at New York University in 1913. Established at IU in 1957, the Beta lota Chapter of AEPi supports the cause of Soviet Jewery, which is held to bring about awareness regarding the condition of Jews in the Soviet Union. Look for their accomplishments in the halls of academia and on the tracks of Little 500, as well as their notorious social activities.

FRONT ROW: Gary Judis, Mark Oberlander, Harris Klein, Dan Goldberg, Andy Absler, Mike Ellis, Mike Schneider, Bob Appelsies, Ken Krane. Howard Kaplan.

SECOND ROW: Scott Himelstein, Dave Weil, Adam Berbitsky, Brian Hecker, Gary Shutan, Mark Schwartz, Jim Goldman, Ken Rollins, Jeff Horowitz, Scott Eisen.

THIRD ROW: Brad Gershman, Todd Bramen, Todd Icklow, Dave Kohn, Jay Bolotin, Rich German, Mark Fem, Eric DeVorkin, Guy Nickelson, Elliot Schenker, Brian Judis, Jay Bornstein.

BACK ROW: Eyal Dubovy, Adam Fox, Shelby Goldblatt, Len Koenig, Dave Levine, Steve Clapper, Perry Rosenbloom, Sean Garber, Ira Schwartz, Aaron Davis, Gary Stark, Dave Garelick, Brian Cohn.

AEΠ

ALPHA SIGMA PHI



FRONT ROW: John Grabill, Erin Prus, Dave Pickett, Jeff Keen, Steve Pitts, Eric Buls, Joe Salvatoire, Scott Kusiak, Kurt Ball, Joel Gladden, Dave Cartwright, Dave Key.

SECOND ROW: James Worth, Geoff Howard, Mike DeWeese, Brian Adams, Dave Kendall, Ken Calabreeze, Chris Bates, Brian Whittle, John Marson, Craig Bass, Matt DePirro, Mike Connolly, Mike Lisch, Dan Saari, Mike Caulfield.

BACK ROW: Geoff Jackman, Brad Wilkinson, Brad Cohen, John Gibson, Tim Drinkall, Paul Quay, John Snyder, Dave Leedy, Steve Wilber, Rod Osborn, Eric Rusack, Eric Larson, Jeff Lade, John Stewart.

he members of Alpha Sigma Phi represent a greek tradition that spans back to Yale College, where the fraternity was founded in 1845. IU's chapter is one of the youngest houses on campus, but the men will proudly tell you that they are one of the only houses that owns the roof over their heads. The mortgage was burned in 1985 and the house has continued to grow steadily since its founding.

ΑΣΦ

ALPHA TAU OMEGA



Ipha Tau Omega was the first fraternity founded after the Civil War in 1865 at the Virginia Military Institute. The IU chapter, Delta Alpha, was founded in 1915, bringing a strong addition to the fraternity system in Bloomington. The men of ATO were the first to initiate "Help Week" instead of the long-standing "Hell Week," during which pledges participate in community service activities. Famous ATOs include Art Linkletter, Len Dawson and Presidential hopeful Jack Kemp. The fraternity will forever be recognized as the house John Cougar Mellencamp shot his publicity reels for MTV's coverage of Little 500 in 1986.

FRONT ROW: Kevin McNamara, Tripper Kemp, Jon Cocktosin, Ken Mauk, Steve Wendt, Eric Schade, Tim Anders, Loris Zappia, Jim Sipchen, Gerry Wondrasek, Pat McDonough.

SECOND ROW: Jon Podell, Paul Stemle, Rob Busby, Dave Hahn, Jim Head, Duane Stemle, Steve Tips, George Harrison, Dave Testore, Bob Dobeus, Brett Gobeyn, Jim Papa.

THIRD ROW: Ross Lissuzo, Paul Kamhout, Chris Carley, Nello Gamberdino, John Calk, Brad Galbraith, Sean Matt, Dave Hanfland, Dave Neupert, Brooks Secrest, Tom Cusick, Todd Miller, Todd Stanton, John DiTomasso, Doug James, Matt Buck, Sweb Smolek, Brett Gardner, Perry Peterson, Mike McCormick. BACK ROW: Scott Lurding, Tom Putrim, Mike Francis, Dave Northey, Randy Shanker, Dove Tips, Eric Knipple, Bill Mack, Jeff Giha, Bob Donnellan, Jackson Bedwell, Jim Langston, Dan Butler, Steve Ross, Mike Wall, Mark Poulakidas, John Aylesworth, Jack Francis, Matt Halkyard.

 $AT\Omega$

BETA THETA PI



FRONT ROW; Juergen Halle, Bryan Elliott, John Matheson, Tom Jontz, Mike Wolfert, Donnie Morris, Sam Huston, Dan Biery, Rich Tavtigan.

SECOND ROW: Matt Wolfert, Clark Beal, Pete Rein, Charles Boynton, Josh Goode, Eric Sutphin, Scott Stern, Mike Bero, Chris Marzec, Brett Morrical, Ken Safran, Malcolm Webb, Mike Upton, Jim York, Chris Penrose, Brent Kreuger, Eric Prime, Jeff Smith, Preston Elliot, Rick Wooldridge.

THIRD ROW: Dave Ferrel, Tom Brock, Kyle Hoskins, Darrel Perry, Jeff Stapleton, Jay Westlin, Eric Schmit, Bryan House, Steve Kruger, Matt Soliday, Mark Nelson, Jeff Crum, Nick Vlahos.

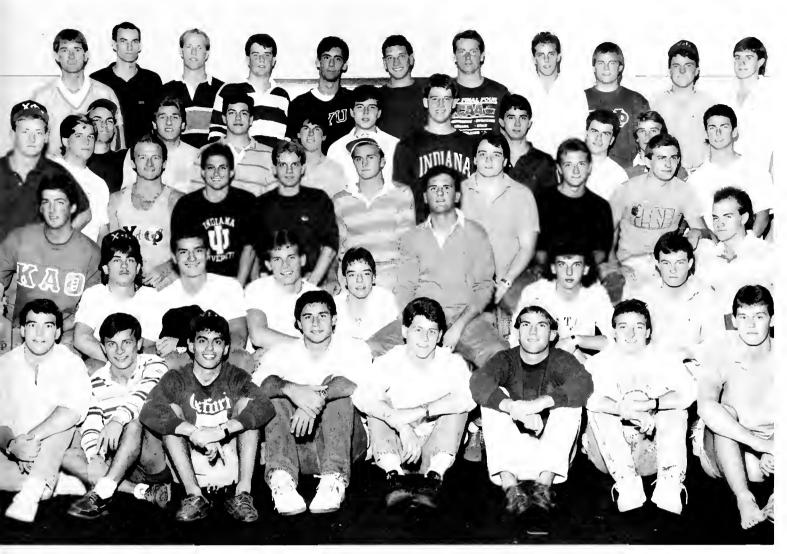
Bryan House, Steve Kruger, Matt Soliday, Mark Nelson, Jett Crum, Nick Vianos.

BACK ROW: Charlie Webb, Benton Baller, Jason Huston, Matt Cook, Jay Thompson, Bob Quinn, Eric Sharp, Jim Daily, Bill Nicholson, Charlie Smith, Jeff Scott, Brad Trager, Bob Gerlack, Lance Parker, Jason Maupin, Alan Holtzlander.

ВӨП

The Pi chapter of Beta Theta Pi, IU's oldest fraternity, came to Bloomington in 1845. Its first house stood between what is now ACACIA and Alpha Tau Omega, but was destroyed by fire in 1927. After relocating a few times, the fraternity settled on Tenth Street. Reminders of the Beta's legacy dot the campus in the form of buildings which have been named in honor of former IU Betas, such as Wylie Hall, Kirkwood Hall and Maxwell Hall. The Well House, also known as the gazebo where young lovers gather at midnight to kiss during the twelve strikes of midnight was built by Theodore F. Rose, a former member.

CHI PHI



he Chi Phi fraternity was founded in 1824 at Princeton University. It arrived at IU in 1958 as the lota Delta Chapter, 34 members strong. Its original location was at 814 E. Third Street, next door to Delta Delta Delta, in a building which now serves as the IU Admissions Office. In 1964, the fraternity moved to 1400 N. Jordan and became the first house on the extension. While the house was nearly destroyed by fire in 1971, it had withstood time and has remained a strong fraternity on the Bloomington campus. To raise money for their philanthropy, they participate n Bar Wars, a special project sponsored by Bloomington bar owners to fight against Muscular Dystrophy.

FRONT ROW: Fritz Lesher, Dean Lopez, John Aretas, Ron Levin, Dave Bennett, Brian Gray, Kurt Aikman, Dave Cain.

SECOND ROW: Clay Cone, Jeff Bennett, Don Line, Dave Chronister, Criss Walter, Greg Ahlberg, Chad Derdich, Mike Gilson, Tom Tobin.

THIRD ROW: Rob Brainerd, Steve Bacon, Rick Tucker, Rich Ferdley, Ian Hope, Brian Dix, Jeff Wertz, Pat Eder, Andy Stoner.

FOURTH ROW: Eric Papier, Mark Meili, Clint Dettmer, Scott Hunt, Brian Oaks, Pat Crosley, Brad Manns, John Cleary, Christopher Walter, Rodney Fultz.

BACK ROW: Don Moore, John Papier, Terry Bryant, Mike Welch, Boblezotte, Mark Rappel, Jude Roeger, Mike Coogan, Chris Pryor, Jim Hollifield, Mike Werba.

ХФ

DELTA CHI



FRONT ROW: Rod Mroue, John Sansone, Mike Miller, Darrell Fearin, Bill Engle, Bill Washienko, Rick DeCraene, Jeff Young, Fred Thompson, Derk Osenberg.

SECOND ROW: John Ladesic, Jeff Wood, Brian Leedke, Paul Smittendorf, Marc Terry, Greg Braun, Gregg Suoma, Dan Greenstein, Jeff Kridler, Doug Pelletiere, Jamie Groves, Steve Heeter.

THIRD ROW: Steve Rice, Chris Rutherford, Matt Hein, Mike Coshman, Larry Cash, Mike Viola, Jeff Devlin, Mike Klug, Brian Yamaguchi, Matt Smith, Andy Allard, Dave Warren, Tom Gasta, John Jones, Drake Dietrick, John Rowady.

BACK ROW: Joe Rodecap, Tad Hall, Scott Wasserman, Bret Ford, Brendon Waters, Greg Sultan, Matt Hohl, Nick Helmer, Brian O'Keane, Dave Plesac, Colby McCorkel, Doug Wilson, Brian Plantenga, Eric Long, Bruce Lee, Scott Criswell, Tom Kirkmeyer.

nown for their annual Bombshelter Blasts and their celebrations of Kelly's Wake — which has been a tradition since the 1930s — the Delta Chi house brings to Bloomington one of the most-brotherly of fraternities. Located at 1100 North Jordan, it was built before the completion of Jordan Avenue and was subsequently built backwards. House structure has nothing to do with the men who reside inside, though. Far from backwards, their social activities schedule would impress even the socialites of Hollywood.

ΔX

DELTA TAU DELTA



elta Tau Delta came to IU in June of 1887 as the Beta Alpha Chapter. After nine different houses, the Delts have taked their claim on the extension in 1965. The house has a long history of accomplishments, namely, they were the first house to an hazing, in 1929. Famous Delts include thief Justice of the U.S. Supreme Court Varren Berger and actor (Well, go-olly) Jim labors.

FRONT ROW: Derek Schmidt, Rusty Alban, Rich Swanson, Steve Gadomski, Dan Madden, Dave Shafer, Rob Atkinson, Dave Michael.

SECOND ROW: Bob Morlan, Larry Riggs, Steve Browning, Jim Kimer, Matt Gainey, Tom Becker, Russ Chainey, Johnny Miner, Allen Johnson, Jim Schuermann, Mike Twer, Pat Rose.

BACK ROW: Scott Johnston, Pete Schneider, Christopher Bleiden, Tony Beaver, Jeff Brim, Rob Amold, Nick Metzger, Todd Hicks, Matt Tym, Chad Fiedler, Chris Fontanez, Troy Panning, Tom Brennan, Tony Fiacable, Brad Poindexter, Brian Jones, Coby Sweeney, Joe Motz, Allen Misch.

$\Delta T \Delta$

DELTA UPSILON



FRONT ROW: Mark Theraukauf, Brent Fiedler, Lee Eckert, Brett Thomas, John Quatroche, Matt Litzler, Mike Lancioni, Al Barnett, Chris Bottorff, Al Vogt, Matt Erzinger, Phil Komorowski, Tom Crawford, Dan Rohn

SECOND ROW: Brian Grano, Jeff Reitveld, Rob Meier, Mike Schmidt, Rick Abrams, Mike Fine, Jim Clemo, Eric Kohut, Steve Wagner, Baird Campbell, Jamie Yoder, Rob Squier, Matt Sauter, Rick Barretto, Su Tong Kang, Chip Yoder, Trevor Russell, Tim Zick, Greg Adams, Phil Tortorice, Mike Quatroche, Jeff Miller, Tim Corrigan, Bob Krug.

THIRD ROW: Louis Suba, Eric Johnson, Mark Ross, Ira Mettrick, Ben Reynolds, Geoff Meester, Steve Hawks, Brian Sarver, Gary Lindgren, Mark Erceg, Shawwon Storms, Jason Bricker, Dustin Epstein, Dave Hoffman, Larry Rogers, Doug Mawler, Derek Ritzel.

FOURTH ROW: Barry Holthaus, Carl Peterson, Kit Priest, Troy Bontrager, Mark Wasdovich, Todd Belanger, Steve Jenkins, Mike Boss.

BACK ROW: Mike Harris, Chris Sheets, Ken Nelson, Jeff McGraw, Scott Ammerman, Jeff Weir, Derek Fleitz, Dave Johnson, Matt Kesmodel, Chris Schmidt, Chris Smith, Blake Lackey, Shawn Thurin, Kevin Mattalucci.

ith the wail of a siren and a heart Hi-Ho D-U, the Delta Upsilon fir truck roars through campus. Onc known as the Anti-Secret Confederation, Delt Upsilon was founded in protest to the growin number of secret societies on college campuses, and the house still maintains a no-secrepolicy: There is no secret password or hand shake. The fire truck forever remains a legac of the fire that destroyed the DU house in 1922, which was ruled accidental. DUs priothemselves on an outstanding past and a ever-growing popularity.



EVANS SCHOLARS



vans Scholars, founded in 1930 at Northwestern University, is a fraternity whose members have been selected to ceive tuition scholarships from Chick Evans cholarship fund. Possibly the most different all fraternities, Evans boasts the only co-ed buse on Greek Row. Settling on the IU ampus in 1969, Evans holds no rush; they be former golf caddies who showed acaemic strength in high school. The members are a melange of life and a nugget of originality the silt of greeks. Their colors are green and thite — the colors of the sport that has drawn them together.

FRONT ROW: Ro Emig, Randy Rogers, Paul Mammoser, Joe Kenny, Gary Williams.

SECOND ROW: Jeff Sperling, Brian Fuller, Jeff Goodman, Greg Watts, Scoft Williams, Mark Grimme, Mike Boyle, Mike Morley.

THIRD ROW: Steve Carlins, Jill Wifter, Ken Moran, Tom Solan, Andy Sperling, Kevin Brunory, Mike Owens, Tim Kvantas, Gary Kucera, Chad Blumenhurst.

FOURTH ROW: Kurt Finke, Judd Hansen, Phil LeMaster, Gerry Greene, Tim Feeney, Dave Hrabich, Dave Deram, Rod Fair, Paul Henkel, Lou Pasquesi.

BACK ROW: Brian Kissane, Darin Bright, Tracy Mills, Mike Gitterman, Charlie Stanich, Graham Craig, Jim O'Brien, Jeff Janda, Phil Seiler, Brian Reagan.

KAPPA ALPHA PSI



FRONT ROW: Jerome Conley, Michael Cooper, John McClendon. SECOND ROW: Lemuel Williams, Lanee Holman, Ricky Smith, Anton C. Graves, Joseph Toro, Joseph Wingo.

BACK ROW: Michael Blanchard, Lamont Jackson, Damon Van Dyke, Paul Dawning, Jerome Adkins, Craig Collins, Herman Tinker, Todd Carter, Robert Blaine, Michael Randle, Larry Adkinsh.

ounded at I(I on January 5, 1911, the Alpha Chapter of Kappa Alpha Psi was the first of a nationwide colonization of chapters. They are now over 100,000 members, with 600 chapters across the nation Kappa Alpha Psi sponsors dances in conjunction with Union Board and channels all proceeds to charity. Having just celebrated the 75th anniversary in 1986, the fraternity continues to grow in popularity and in achievement.

$KA\Psi$

KAPPA SIGMA



appa Sigma was founded at the University of Virginia in 1869. The fraternity claims to trace its roots from stuent groups founded at the University of dologna — the oldest university in the western world — in the 1400s, and European noble raditions were incorporated into the original tuals. The Beta Theta Chapter was established at IU in 1900, with four members. The urrent chapter resides on the extension. Fanous Kappa Sigs include Robert Redford, ormer IU President John Ryan and propotball player Bert Jones.

FRONT ROW: Brian Fogel, Charlie Brandt, Darren Meiss, Darren Stanley, Jeff Peronne, Ken Trulock. SECOND ROW: Donny Kim, Mark McTigue, John Bordes, Victor Prasco, Jay Boddickor, Mike Garbaty, Jeff Goldenburgh, Kevin White, Jeff Richenbach.

THIRD ROW: Jeff Hallem, Tom Kessler, Tim Bixler, Mark Schemmel, Scott Luce, Chris Vasatka, Dave Glander, Matt Evans, Doug Olson, Tom Cleland, Mike Quinlan.

FOURTH ROW: Mike Bruno, Steve Warren, Matt Olson, Jeff Shaw, Darren Ypakum, Paul Lee, Tony Perodotti, Dan Paitslow, Denny O'Leary, George Hazikostanus, Dave Fortman, Andy Howe, Flynn Decker, John Pillotte.

BACK ROW: Leland Wilhote, Brian Decker, Ted Paulawaut, John Jackson, Danny Francasse, Pete Geraci, Donoram Garret, Mark Lewin, Howard Kaplan, Scott Hall, Mike Bianchi, Rob Holcumb, Rod Chiabai, John Pendergast.

 $K\Sigma$

LAMBDA CHI ALPHA



FRONT ROW: Trevor Eagleson, John Bielfield, Scott Deaton, Nick Lewin, Paul Smiley, Keith Kleppe, Michael Woods, Chadd Dunn.

SECOND ROW: Pat Boyle, Dave Hickman, Brian Statler, Shane Meier, Jim Waslawski, Chris Bishop, Brad Taback, Wally Miner, Kevin Bowler.

THIRD ROW: Steve Hiner, Dane Chopp, Nathan Price, Ken Cohn, Jeff Toole, Ron Moore, Jeff Millman, Dave Yengling, John Matzen, Tim Schram, Mike Hurn, Mike Kern, Rick Turko, Tom Kinder, Tim Newell. BACK ROW: Nick Whitney, Jon Hassler, Ray Loureiro, Phillip Hunkler, Doug Tate, Robert Beglin, Drew Wilson, Brad Emberton, Andrew Wichlinski.

ambda Chi Alpha traces its roots back to 1880, when a group of men and women formed a literary society known as the Eureka Society. When the Society disbanded in 1917, the women went on to form Signal Kappa, and the men founded the Alpha Omicron chapter of Lambda Chi. Their curren residence on Third Street has been in placed since 1925. The fraternity's colors are gold green and purple, and their motto is "Every Man a Man." President Harry S Truman was a Lambda Chi.

ΛXA

PHI DELTA THETA



The IU chapter of Phi Delta Theta was founded in 1849, one year after the first chapter was founded at Miami Univerity in Oxford, Ohio. The fraternity has withtood the Civil War and is the second oldest hapter in the country. House colors are azure and argent, and the house continues to prove self as one of the more active houses on ampus, in IU Sing, Little 500 and Greekfest.

FRONT ROW: Brian Boyd, Steve Arentsen, Matthew VanMeetern, William Stelle, Scott Tracey, Ted Aroesty, Greg Allen, Jade Brown, Matt Matuliak, Tony Wilk.

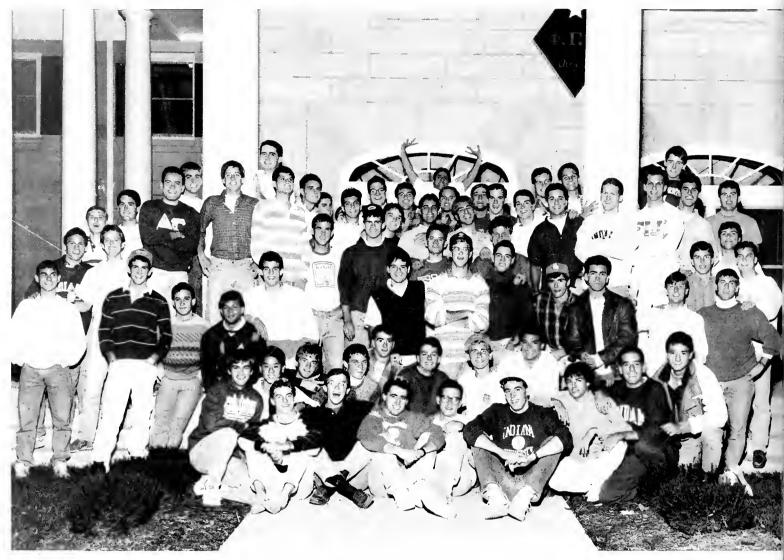
SECOND ROW: Steve Remijan, Paul Blackhurst, Chris Arbuckle, Andy Lorgest, Jeff Gaff, Greg Lawrence, Bernie Henning, Mike Wright, David Whitehead, John Timba, Mark Rocco.

THIRD ROW: Timothy Ricker, Jeff Snell, John Mau, George Vittori, Kurt Riegner, Chris Conley, Greg Branum, Robert Smith, Thomas Patrohay, Scott Terlep, Chris Khadary, Kevin O'Neal, Michael Maley, FOURTH ROW: Michael Anthony, Mark Cline, Robert Thomas, Scott Trilling, Kenny Putz, Thomas Nudak, Brian Humey, Scott Arentsen, Shane Tharp, Chris Urley, Kevin Murphy, Michael Fry, Chris Oliver, Jason Long, Brad Kroc, Michael Bippus.

BACK ROW: Mark Leftllier, Doug Newman, Win Balcavage, Larry Wright, Rick Diaz, Tim Walsh, Lelard Hinch, Glen Georgehead, Andy Rico, Jett Hom, Eric Helmcamp, Lance Russel, Jim Charpentier, Steve Kennedy, Matthew Amold, Andy Deemer.

 $\Phi\Delta\Theta$

PHI GAMMA DELTA



FRONT ROW: Craig Weidner, Jim Yankosky, Jon Fox, Tom Mariani, Matt Moore, Dave Randall. SECOND ROW: Rick Tao, John Cowan, Tim Grove, Brian Schreck, Tim Powers, Steve Slavin, Jeff Cesare, Mike Ashman, Jeff Hopper, Jay Jontz.

THIRD ROW: Mike Moore, Dave Henrikson, Chris LaSalle, John Armington, Andy Parkison, Ric Kuster, Derek Mobley, Tim Ginn, Seth Hartman, Curtis Wall, Dan Efferine, Dave Zipes, Chris Storms, Scott Casey, Kurt King, John Frede.

FOURTH ROW: Dan Dickman, Tad Adams, Andrew Campbell, Rob Tully, Paul Mariani, Mark Hamilton, Tom Herendeen, Todd Ransom, Jon Steele, Chip Pfau, Mike Rowe, Kevin McCallum, Kip Scheidler, Dave Schmidt, Bob Bender, Jerry Cunningham, Mike Cesare, Mike Stowell.

BACK ROW: Matt Tully, Greg Grunning, Ted Hartley, Eric Todd, John Krause, Mike Franklin, Jade Cusick, Todd Hacker, John Ashman, Joe Reifel, Greg Burton, Tim Moody, Pat Williams, Pat Kersey, Dave Lentz, Jerry Rushton, Scott Hunt.

Phi Gamma Delta arrived at IU in 1871. The Fijis, as they are called because members say they hold their fraternity letters sacred and do not use them in writing or or clothing, were the first chapter on campus to have a volunteer house mother. They were also the first fraternity at IU to own their own charter house, bought in 1902. They supports everal philanthropies, hold a record-high GPA and are always one of the toughest teams to beat in Little 500.

$\Phi\Gamma\Delta$

PHI KAPPA PSI



hi Kappa Psi was founded in 1852 at Jefferson College in Cannonsburg, Pa., by students who joined together to help hose who had been afflicted by a typhoid epidemic sweeping across the country. The IU chapter was founded in 1869 when Delta Psi Theta, a local fraternity, joined the national organization. Located on North Jordan, Phi Psis are famous for their "Dance of the Arabian Knights," which was chosen among Playboy magazine's top 10 college parties. The house gained national fame with the release of 'Breaking Away," which was written by two former Phi Psis; one of which won an Academy Award for Best Original Screenplay.

FRONT ROW: Scott Dziura, Bruce Burdick, Rob Matthew, Chris Wyse, Craig Takaoka, Paul Tomak, Brad Meyer, Pete Roth, Tim Madigan.

SECOND ROW: Dave Gard, Mike Flynn, John McFerran, Ed Sagebiel, Greg Devault, Todd Snyder, Tim Davis, Rob Greenberg, Kevin Canady, Mike Guy.

THIRD ROW: Jim Risk, John McCormick, Kevin Gordon, John Hudson, John Davidson, Greg McCart, Scott Cassel, Dan O'Rourke, Nick Kroscher, Kurt Lang, Walt Bielefeld, Chris Pataluch.

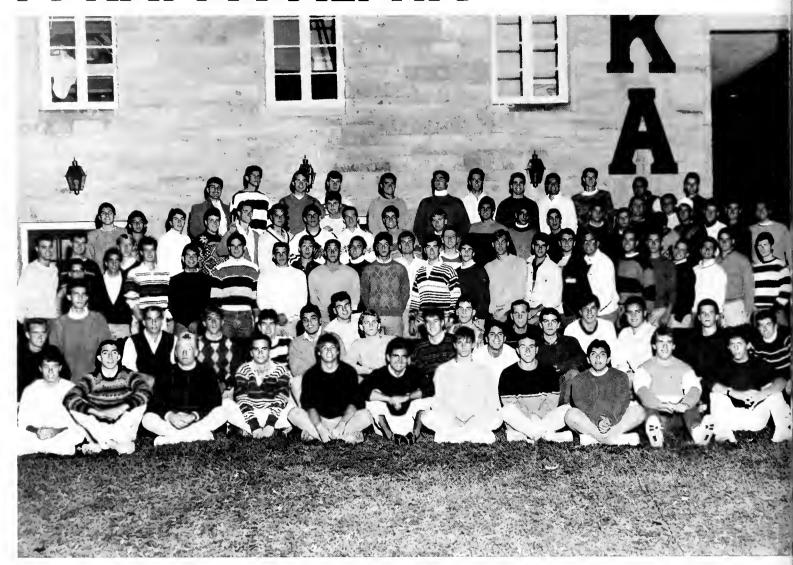
FOURTH ROW: Darrell Talbert, Tim Canady, Chris Kayes, Eric Mark, Doug Ness, Chris Laycheck, Rob Foncannon, John Sheridan, Kelly Hendricks, Scott Kelby, Mike Wales.

FIFTH ROW: Dave Schacht, Mark Heiman, Lurch Larson, Steve Roberts, Kent Compton, Barry Fast, Mike Rader, Mike Speedy, Brad Schectman, Bill Bowser, Eric Boelter, Tony Montesano.

BACK ROW: Charlie Roberts, Jeff Lytle, BJ Ludwig, Joe Alfery, George DeBrunner, Cary Showalter, Steve Baker, Scott Button, Dave Lowe, Brad Serf, John Charters, Jerry Rowland, Dan Johnson, Darin Mylet, Brian Sego.

ΦΚΨ

PI KAPPA ALPHA



FRONT ROW: Patrick Crump, Adam Triebec, Todd Gray, Jasan Anderson, Scoff Reed, Jan Heitink, Jay Bamett, Todd Shulteis, Chris Donovan, Mark Sauer, Andy Bametf.

SECOND ROW: Aaron Dellinger, David Cluffer, Rab Hosinski, Steve Schmahl, Kevin Pahl, Paul Manzano, Jeff Fischer Carp, Rick Weathers, Pete Fogle, John Griffen, Greg Josephson, Tony Ogden, Roland Myers III. Dave Semenuk, Scoff Gramza, Karl Lueders, Andy Long.

THIRD ROW: Jeff Moster, Alan Kellner, Dan O'Sullivan, Mac Mackay, Tim Duever, David Emersonjones, Rob Ward, Rob Lucas, Jeff Schwartz, Savid Pilson, Marka Ungoshick, Steve Oberc, David Meier, Doug Robeson, John Hodges, John Hoover, Jeff Pierce, Baily Leonard, Joe Hosinski, Christo Hendryx, Mick El King, George Sutton, Tony Sabo, Paul Winters, Mike Niederpraum, Burt Giesler, Mike Downs.

FOURTH ROW: Mike Gilpatrick, Steve Silverman, Steve Feather, Bob Braacsh, Dave Lane, Breff Benneff, Rob Mezei, Chris Reasor, Bob Oates, Brett Greene, Jeff Hester, Jon Hoffman, Firas El'Rifai, Ken Meister, Sean Smith, Andrew Thompson, Brian Dubrinsky, Jeff Featherstun, Jeff Kennedy, Alan Reising, Brian Dozer, Doug Rutherford, Vince Caviello.

BACK ROW: Daren Bitter, Matt Miles, Rick Lastuffer, Rob Rydzewski, Dan McBreen, Dan Caste, Chris Boyer, Rick Solis, Greg Yeker, Brian Krehnbrink, Steve Bittinger, Mike Blair.

Pikes are large, freshwater game fish with long snouts who live in the Northern Hemisphere. On college campuses, though, Pikes are the fraternity members of Pi Kappa Alpha, founded at the University of Virginia in 1868. The Delta Xi chapter of Pi Kappa Alpha was established at IU in 1950. Pikes are well-known for their calendar of campus sorority dreamgirls and for their annual Riverboat Dance.

ПКА

PI KAPPA PHI



he Pi Kappa Phi fraternity has had a stormy past since establishing itself at IU in 1947. Originally founded at the college of Charleston in Charleston, South carolina, the Pi Kappa Phi house recolonized in the IU campus in 1987. Though the begining was bumpy, help from the Intrafraternity council and other greek houses, the Pi Kaps ave found their niche and are starting to ourish in 1988. While the past may have been rough ride, the future for this house holds othing but good promise and a fresh outpook.

FRONT ROW: Terry Mork, Skip Bailey, Rod Gunning, Jeff Lewis, Brian Singer, Jim Williams, Jamie Broadhurst, Chris Ryan, Rudy Delgoda, T.J. Sullivan, Alex Flores.

SECOND ROW: Steve Gamer, Mike Stuart, Jim Radford, Howard Hirsch, Ross Vandrey, Paul Janis, Bill Hull, Arthur Omberg, John Nash, Lawrence Liu, Aaron Weiss, Chris Byrd, Ben Thorman.

THIRD ROW: Brad Shortridge, Bob Lambert, Mike Mastropolo, Mike Roth, Andy Carothers, Trent Donat, John Unison, Sam Allen, Tom Clark, Heath Osburn, David Silverman, Sean Ogar.

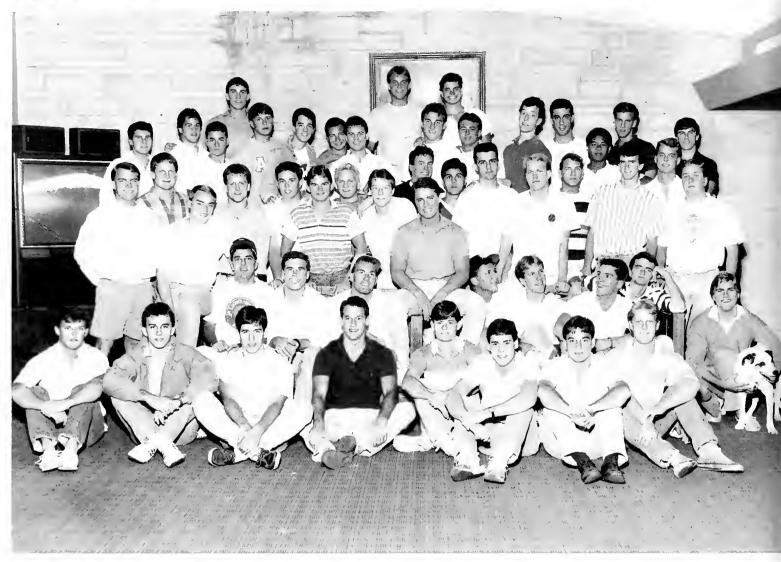
FOURTH ROW: Steve Atkinson, John Remm, David Florian, Chris Gourley, John Kreitzer, Jeff Shreve, Rob Truelove, Paul Fuggiti.

FIFTH ROW: Gerry Volkersz, Mark Killion, Ed Grzeda, Jeff Maxick, Brook Bollinger, Jeff Werner, Tim Mercer, Jason Meyer, Greg Hill, Ike Means, Todd Fields, Darrell Gabbard.

BACK ROW: Scoff Baumgardner, Bill Darling, Matt Stuart, Chris Cole, Brett Bultz, Chuck Todd. Kevin Tumer, Curt Collins, John Meunier, Matt Grueber.

ПКФ

SIGMA ALPHA EPSILON



FRONT ROW: Casey Graham, Tom Goat, Tom Sweeny, Jim Albany, Jeff Sutton, Mark Libke, Bob Fever, Dave Schrader.

SECOND ROW: Chris Fletchall, Henry Stadler, John Miller, Bill Poulsen, Gavin Hart, Bret Conway, Frank Springer, Andy Hillis, Pat Knutson, John Bontrager.

THIRD ROW: Gary Graham, Mike Grimm, Robert Bartles, Kurt Keltner, John Deputy, Jason Doerk, Scott Cooke, John Getz, Harold Fischer, Nick Rovai, Patrick Goodnight, Paul Hoffman, Mike Knutson, Don Welsh.

BACK ROW: Tom Beck, Steve Farnsley, Jay Anspach, Bob Wexler, Lou Stanczak, Alex Gillmor, Scott Pointner, Marcus Mikulla, Mike Goat, Steve Grimm, John Cidulka, Ted McCain, Matt Heller, Mark Kasanovich, Chris Darroca, Greg Becker, Mike Fikejs.

igma Alpha Epsilon was founded at the University of Tuscalusa, Alabama, in 1856 and has since grown to be the largest national fraternity. The IU chapter was established in 1907, and moved to its present home on North Jordan in 1929. SAEs are famous for their senior bench, upon which seniors carve their names as they have since 1927. Famous alumni from IU's Gamma chapter of SAE includes Ernie Pyle, famous war correspondent, for whom the IU School of Journalism is named.

ΣAE

SIGMA ALPHA MU



igma Alpha Mu was colonized on the IU campus in 1922 as the Sigma Zeta Chapter. They have lived in four houses ince that time, finally settling in their million-ollar new home on the extension. They mainain a record-high GPA and are popular pairs or IU Sing. The presidents of Warner Bros., Orion and United Artists and the chairman of BC are all Sammies.

FRONT ROW: Rich Kaufman, Steve Howard, RJ Marcus, David Reagler, Mark Sorin, Jack Barson, Scott Simon, Erik Gardberg, Rob Perelson, Jon Kitei, Scott Reinish, Randy Karchmer, Jeff Loeser, Todd Gruen, Cory Kaplan, Steve Sicherman, Mike Margolis.

SECOND ROW: Brad Cohen, Jeff Echt, Ralph Balber, Mitch Gardberg, Alan Kahn, Dave Snyder, Adam Hollander, Eric Harris.

THIRD ROW: Todd Siegel, Adam Gimbel, Steve Corn, Brad Worth, Greg Levy, Pete Rosenberg, Michael Goldstein, David Morrison, Steve Walzer, Steve Krug, Scott Orlinsky, Howie Sher, Rick Brown, Joel Deutch. Dan Glass, David Levin, Scott Ruksakiati, Dave Shainberg, Bobby Cohen, David Schulman, Howie Stoller, Aaron Epstein, Aryeh Liwschitz, Steve Goldenberg, Bob Ringel, Danny Aronoff, Randy Klezmer, Andy Shane, Herb Washer, Ricky Sorin, Stuart Klein, Justin Grosz, Bart Fox, Brad Weiss, Garry Glass, Anthony Morrison, Barry Horowitz.

BACK ROW: Mark Tanner, Ricky Schuster, Loren Ettinger, David Gould, Eric Hirshfield.

 ΣAM

SIGMA CHI



FRONT ROW: Pete Butler, Robert Killen, Dag Kittlaus, Matt Palma, Jeff Chambers. Rick Hamburger, Chris Clawson, Tim Hall, Phil Melangton, Brian Hall, Tom Hall, Devon Russell, Fred Merritt, Erich Humbaugh, Jon Flliott.

SECOND ROW: Kevin Fox, Mark Morrall, Mike Grueninger, Mark Russell, John Ferguson, Steve Null, Jon Cooper, Joe Cooper, Harry Karkazis, Joe Pierce, Trevor Curtis.

THIRD ROW: Robert Buday, Mark Gorman, Matt Kelley, Jim Cumming, Jeff Davis, Dave Duggins, John Perine.

FOURTH ROW: Rob Sloan, Kyle Hunneke, Scott Clark, Ty Siblerhorn, Scott Sweet, Greg King, Dan Leonardi, Steve Thoman, Matt Rosin, Chet Sproles, Scott Beltz, Jeff Terrill.

BACK ROW: Todd Grebe, Brian King, Mike Clark, Rich Creedon, Brett Martin, Geoff Flinn, Danny Sink, Chris Seger, Jim Jensen, Greg Shoemaker, Jeff Fox, John Reece, Hans Pate, Jim Price, Chris Williamson, Matt Sarno.

Sigma Chi came to IU in 1858 as the Lambda Chapter and has continued through the century to become the oldest continuing chapter of the fraternity that was founded at Miami University in Oxford, Ohio, in 1855. Sigma Chi was the first fraternity in the state to build its own dwelling in 1905. Its national philanthropy is the Wallace Village for Children in Denver, Colorado. Famous Sigma Chis include John Wayne, Tom Selleck, David Letterman, Barry Goldwater and Dr. William DeVries, artificial heart superman.

$\sum X$

SIGMA NU



igma Nu, founded at the Virginia Military Academy in 1869, was colonized in Bloomington as the Beta Eta Chapter in 892. They are famous for their "Sigma Nu follies" which raises money for their philannropy, the Stone Belt Council for the Retarded and with former fraternity members like Hernan B Wells and ex-IU Foundation President Villiam Armstrong, how can the men of figma Nu go wrong?

FRONT ROW; Jeff Girman, Jeff Davis, John Asbury, John MacElroy, Mike Pauze, Steve Fritz, Doug Hooks, Mike Frye, Rob Schwindaman, Lance Lantz, Jerry Thelen, Andy Pedersen.

SECOND ROW: Dave Krahulik, Jack Massad, John Simios, Tom Reutter, Cam Welles, Bill Bertram, Paul Graziano, Brian Bosworth, Jim Peterson, Matt Ferguson, Robert Minkler.

THIRD ROW: Chris Waltman, Trent Jones, Paul Hansan, Mark McNamer, Marc Beller, Ken Enzor, Pat McMahon, John Sharp, Tim Burns, Joe Buck.

FOURTH ROW: Jay Dodson, John Plummer, Chris Calhoun, Jason Williams, Jeff Avagian, Dan Gerretzen, Geoff Biehn, Jotham Burrello, Jeff Miner, Todd Louden, Mike Deganutti, Steve Hall, Jim Thiede, Tom Carrico

BACK ROW: Chris Johnson, Ron Foster, Cary Okmin, Hank Rassel, Pat Dempsey, Rick Seidel, Kevin McArt.

 $\sum N$

SIGMA PHI EPSILON



FRONT ROW: Brett Fearrin, Dave Kinniry, Mark Shaffer, Bill Gray, Don Birch, John Archer, Mike Dunlap, Mark Clatt, J.J. McCarthy, Gary Byers, Jim Drews, Frank Dilco.

SECOND ROW: Yogi Pasquerrella, Dan Vidra, Chris Ignas, Mike Lach, R.J. Regan, Todd Golub, Dan Navack. Reed Brunzell, Jay Kochler, Dennis Straub, Steve Augustine, Frank Alcala.

THIRD ROW: Brian Bauman, Rob Reger, Steve Lovelette, Joe Champion, Lane Young, Eric Proano, Ned Flynn, Mom Gilling, Jeff Kennedy, Jon Glesing, Doug Miller, Dave Davis, Craig Hartman.

FOURTH ROW: Steve Snolarek, John Kirkley, James Reecer, Brian Oldham, Bill Wiechers, Dan Luker, John McGinty, Tony Winklejohn, Brian Donovan, Dick Caniff, Chris Arkenau, Whit Thomasson, Todd Santo, Jeff Morclock, Rich Royalty.

BACK ROW: Curt Reisert, Arch Parker, Chip Tackett, Scott Hudson, "Mad Dog", Chris Bifone, John Spaubauer, Chris Wasz, Greg Crosby, Jeff Schleuter, Matt Worthless, Kyle Jensen, Chip Aptharp, Jeff Wright, Jeff Henning.

U's chapter of Sigma Phi Epsilon was founded in 1931, but it disbanded for 10 years and recolonized in 1947. Now the fraternity is going strong, raising money for Big Brothers/Big Sisters and cherishing their six Buchanan Cups — awards given by the national fraternity to the outstanding chapter in each region.

ΣΦΕ

SIGMA PI



igma Pi came to IU in 1925 as the Beta Chapter. In 1986, Sigma Pi's International was the fastest growing fraternity. The fraternity also boasts the only greek house in the Bloomington campus to be listed in the Architecture of Indiana, with a house of only 17 years.

FRONT ROW: Doug Haussman, Jay Boughner, Jeff Young, Jim Mahem, Larry Duncan, John Killacky, Jeff Crook.

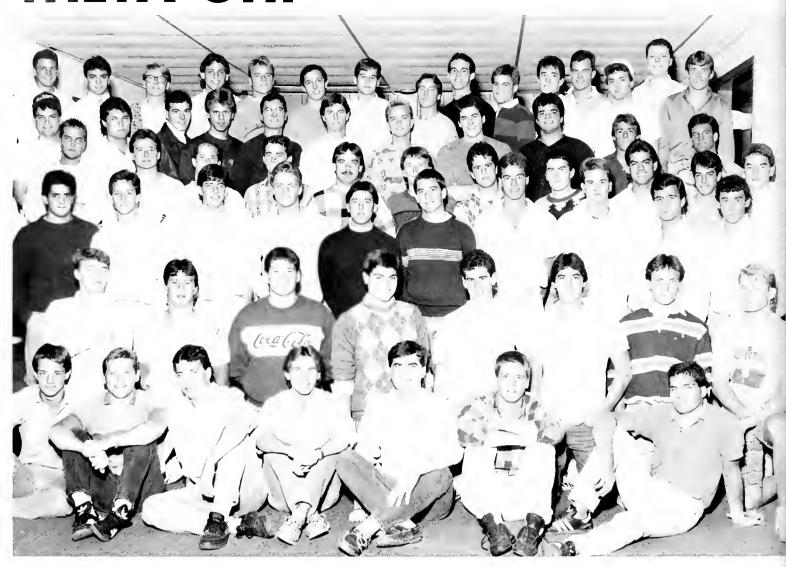
SECOND ROW: Ron Harmeyer, Tom Armstrong, Rex Miller, Mike Brinkmiller, Mike Lepppert, Gary Gurtcheff, Stu Horson, Brad White, John Huybers, Steve Linn, Ken Giffin, Dave Gadberry THIRD ROW: Greg Shaheen, Tom Foley, Mike Kahn, Chris Kostopoulos, Steve Schaefer, Margaret Merrit, Drew Schaal, Jim Davies, Dave Mosley, Chad Hesting, Brian Mahem, Brett Nabb. Sean Kerrigan. FOURTH ROW: Mike Padgett, Mark Bradley, Chip Evanson, Rob Gadek, Jeff Allen, Matt Cozzi, Bob Balon, Blair McKee, David Taylor, Stan Meadows, Brian Miller, Brant Donovan, Mark Herron, Tom Valunta

FIFTH ROW: Rick Outcalt, Mark Maldia, Jim Wildeman, Ken Keske, Rob Sordelet, Brian Ferguson, Scott Searles, Todd Cleaver, Steve Rogers, Dave Taylor, Tom Mills, Tony LaRocca, Mark Schneider, Detlef Walenter, Mike Schwaller, Scott Shields, Art Rozema.

BACK ROW: Mark Buenzu, Sean Reidy, David Blades, Chris Yugo, Tracy Huber.



THETA CHI



FRONT ROW: Dave Thompson, Jack Brumm, Dino Falaschetti, Steve Galbierz, John Caulfield, Mike Curren, John Tasick.

SECOND ROW: Chris Sporleder, Shawn Workman, Mike Balog, John Pappano, Ron Meier, Jay Ruby, Sean Cooper, John Massey.

THIRD ROW: Jay Petroy, Mike Scott, Bruce Kelber, Kurt Ohlson, Dave Slater, Kevin Fox, Tim Mazur, Rick Calkins, John Pappas, Tim Goffinet.

FOURTH ROW: Colin Contos, Joe Naperalski, Tom Bertellotti, Darin Smith, Mark Wolfschlog, Brad Erghaus, Jim Quigley, Nick Yetter, Mike Powell, Tony Lyons, Chris Rogers.

FIFTH ROW: Doug Schenkel, Steve Kissler, Greg Scott, John Dvorak, John Scott, Carl Anfenson, Ty Reinhart, Cary Burpo, Chris Hensler, Keith Leach, Hal Stinespring.

BACK ROW: Shawn Shuler, Bill Maniscalco, Mark Hodson, Steve Danas, Donnie Gardner, Nick Alivojvodic, Mike Malloy, Jim Lettelleir, Chris Jones, Steve Mascari, Hank Schilling, Jim Mitsch, Jim Ourth, Pat Evans, Danny Allen.

heta Chi, located on the extension, has been a long-time member of the greek community at IU. They are responsible for several landmarks on campus, namely, the small "island" in the middle of Jordan near the Musical Arts Center and Read Quad, which is made out of bricks from the Theta Chi's first house and is shaped in the form of their pledge pin. Famous alumni includes Lee lacocca, whom the Theta Chis helped a few years ago by raising money for lacocca's project to revamp the Statue of Liberty.

 ΘX

ZETA BETA TAU



eta Beta Tau was founded in New York City in 1898 and was colonized on the IU campus in 1947 as the Beta Gamma hapter, which was started by eight men. The aternity lost its house to a fire in 1984 and ow resides mostly in Ashton Center. They are hising money to rebuild their house and are ever at a loss for a good time. Famous tumni includes Burton Baskin, founder of askin Robbins ice cream, and musical diety eonard Bernstein.

FRONT ROW: Dave Herman, Josh Ring, Mike Schenk, Brad Emerman, Brian Heidelberger, Jon Kamen. SECOND ROW: Brett Cutler, Doug Levin, Mark Pinsky, Mike Greenberg, Dave Winner. Mitch Podnos, Matt Cohen, Ron Baerson, Chad Haas.

THIRD ROW: Dave Berkavitz, Dan Schuman, Sandy Mencher, Scott Evans, Mike Lippman.

FOURTH ROW: Brian Green, Allen Cahen, Jeff Reichman, Brandy, Larry Karpen, Joey Berman, Scott Gilbert, Jeff Rubinstein, Jeph Hirsch, Jason Selman.

FIFTH ROW: Mike Weiss, Kyle Gershman, Jeff Katz, Mike Schachter, Mike Paull, David Rosuck, Jeff Levine, Ken Lapins, Mike Friedman, Mike Shabsin, Steve Kalniz, Devin Last, Mike Klee.

SIXTH ROW: David Gottlieb, Brad Berliner, Steve Abrams, Adam Troner, Brent Lipschultz, David Finkelstein, Eric Baer, Gary Korol, Scott Jaffe, Mark Key, Dan Mostovoy, David Oppenheim, Mike Samuels, Anthony Rothman, Joel Brown, Danny Mendelson, Steve Sher.

SEVENTH ROW: Jeff Kagan, Jeff Kauffman, Dan Schwimmer, Dan Fagin, Steve Bessonny, Matt Ouimett, Cary Tucker, Mike Rock, David Miller, Alan Grossman, Drew Selman, Mark Brottman, Rob Rafelson, Loren LaBaer, Kevin Homler, Nate Tamler, Andy Goodman.

BACK ROW: Ken Brandt, Todd Gordon, David Weinstein.

ZBT

ALPHA CHI OMEGA



FRONT ROW: Pam Anderson, Liz Garvey, Mary Maher, Kristi Nelson, Sherri Putman, Lisa Neimark, Jodi Ross, Beth Baars, Julie Tucker, Tracey Carrel, Carol Nyberg, Susan Peters.

SECOND ROW: Melissa Stoner, Lisa Barratt, Kim Ramirel, Lisa Linton, Ann Dougherty, Shannon McCreery, Kara Sabo, Diane Wentzel.

THIRD ROW; Alison Hoffmann, Beth Ferrari, Jill Quigley, Debbie Toon, Laura Lindley.

FOURTH ROW: Stephanie Curtis, Lauri Smith, Jennifer LaFollette, Heather Allen, Cindy Torphy, Jane Lamyelon, Jill Goldenberg, Julie Lloyd, Dana Ramagnano.

FIFTH ROW: Karen Sacho, Julie Mitchell, Jenni Patty, Laura Susoreny, Kelly VanDyke, Stephanie Franco. BACK ROW: Rhonda Leuca, Corrie Jordan.

Pauw University in 1885 and established at I/U in 1922 as the Alpha Mulchapter. The seven original founders of the sorority were all music students, which explains the greek lyre in their pin and their continuing excellence at I/U Sing. Each Christmas the sorority hosts a dinner for underprivileged children. Another philanthropic activity, carried out by pledges, is to sponsor hearing tests for local children and to visit surrounding nursing homes. Their house colors are recand green, and have lived in their North Jondan house since 1950.

$AX\Omega$

ALPHA DELTA PI



A lpha Delta Pi was recolonized on the IU campus in 1985 and has been growing ever since. Residing in what once was Ashton-Coulter, the women of ADPi have impressed the greek community with their award-winning participation in IU Sing, their softball teams and Homecoming awards. The sorority boasts the oldest secret sorority at IU and bears the colors of blue and white. Their symbol is the diamond.

FRONT ROW: Anne Jagielski, Bridget Cowlin, Kelly Manuel, Chris Finley, Carol Miller, Carolyn Drayer, Michelle Haaf, Margaret Hill, Lucy Pickle, Tiffany Dombrowski.

SECOND ROW: Lisa Golden, Jodi Craw, Tracy Topper, Susan Sanford, Tracy Herdrich, Lori Mickley, Lynn Schoner, Mylissa Cook, Jennifer Kahney, Jamie Trent, Teri Rope.

BACK ROW: Susan Drury, Megan Moburg, Amy Luker, Renee Mortimer, Christine Downs, Karri McGraw, Cindy Moyer, Anne Gross, Mary Ligocki, Sarah Makowski, Laura Utley.

$A\Delta\Pi$

ALPHA EPSILON PHI



FRONT ROW; Candi Greene, Audrey Dworisus, Sandy Miller, Sara Selig, Marci Koh, Tina Parker, Alissa Rascio, Julie Graber, Jill Jana.

SECOND ROW: Cara Shoss, Renee Lambert, Jeannie Righeimer, Barb Mollineaux, Jill Levine, Marlyse Cohen, Karen Marx, Laura Mandel, Laura Davidson.

THIRD ROW: Stephanie Koplik, Julie Livingston, Beth Roleman, Andrea Brodsky, Mindee Rubin, Amy Whittert, Diane Roth, Becky Gaylord, Jodi Alperstein, Kris Voreis, Rhonda Sullivan, Jenny Okeon, Laura Klein, Laurie Cooper.

BACK ROW: Fran Jaffe, Nancy Walff, Sharon Jacobs, Liz Counsel, Rhonda Strauss, Beth Kaiman, Suzy Ward, Debbie Munk, Kim Eby, Rana Schulman, Ellen Gruenberg.

The women of Alpha Epsilon Phi may well be the trend setters of the greek community. They devised a project to raise money for Chiam Sheba Hospital in Israel for their philanthropy project and the idea was picked up by the national organization as its nationwide philanthropy. They routinely sponsor the male beauty contest for fraternity men to raise money — a project that has become one of the most popular events of the year. Their symbol is the giraffe and their colors are green and white.

ΑЕФ

ALPHA GAMMA DELTA



Ipha Gamma Delta was founded in 1904 at Syracuse University and came to IU in 1947 as the Beta Delta Chapter. Their house, located on North Jordan, is unique in the fact that it sits at the highest point on campus. The Juvenile Diabetes Foundation is their national philanthropy—initiated in recognition of "Days of Our Lives" actress Gloria Loring, an Alpha Gamma Delta, whose son suffered from the illness. The chapter mascot is the squirrel, representing the AGD attitude of spirit, change and progress.

FRONT ROW; Laura McDonald, Lisa Cousins, Mari Keller, Heather Meilke, Jill Glass, Susan Newell, Stacey Duhemig, Jill McDonald, Connie Rolnick.

SECOND ROW: Anne Carrier, Tammy Collier, Lora Cottrell, Michele Heitkemper, Cami Oliver, Cathy Titus, Mary Haydon, Holly Yanker, Karen Rose.

THIRD ROW: Tillie Gentry, Susan Manaugh, Lesley Lumenello, Jenny Jackman, Chris Laughman, Cindi Yarc, Sheryl Orlando, Cindy Cooke, Ellen Fuchs, Amy Runtz, Pam Keaver, Kathy Rogers, Jenny Carapella, Stephanie Gilbert.

BACK ROW: Rochelle Elijah, Colleen Lauer, Laura McNeela, Michelle Van Winkle, Julie Lane, Suzanne Ahrenholz, Daria Messick, Chantel Lind, Michelle Maloni, Marybeth Graziano, Amy Hoon, Laura Wacaser, Missy Reszel, Melinda Manges, Patty Miersch, Paige Paskell, Danielle Taylor, Tonia Parker.

 $A\Gamma\Delta$

ALPHA OMICRON PI



FRONT ROW: Shelia Schnell, Tammy Bell, Kimberly West, Shannon Strelec, Betsey Smith, Michelle Dunlap, Tari Brand, Jennifer Forsberg.

SECOND ROW: Suzi Guemmer, Rodnelle Anglin, Robynn Moses, Teresa Swez, Lisa Bolde, Kathleen Wheeler, Lisa Haber, Margy Gerzema, Marty Coppage, Pam Fischer, Laura Keethers, Debbie Roth. THIRD ROW: Veronica Ewing, Karmen Fawcett, Maureen Fehribach, Lisa Loehr, Amy Ellison, Pam Coats, Karen Krahn, Kim Achor, Annette Beck, Lucy Jilka, Amy McGauzhlin, Lizabeth Hauk, Denise Marshall, Trina Hug, Angie Lox.

BACK ROW: Carol Ellis, Angela Eblin, Natalie DiPietro, Ann DePriester, Lisa Brese, Sara Gifford, Susan Laker, Stacey Strelec, Kathy Cox, Dianne Hamann, Kelly Ayers, Amy Travis, Julie Mason, Angie Meyers, Betsy Brand.

lpha Omicron Pi, founded in 1897 at Barnard College by four friends, came to ICI as the Beta Phi Chapter in 1922. The chapter boasts a simplistic attitude, which can be found in the evidence that the AOPis don't have a crest; instead, the rose is the sorority's symbol. In 1955, the chapter moved its location to its present site on Tenth Street. Renovation on the house was just completed this year, giving the building a new look. Their philanthropy is the Arthritis Foundation, for which they raise money with an annual pennya-pin bowl-a-thon.

$AO\Pi$

ALPHA PHI



Ipha Phi had a little trouble getting founded, but that never held these women back. Established in 1872 at Syracuse University, the Alpha chapter had to follow New York state law which would not recognize the group if it had a greek name. In order to be incorporated, the group went under the name of the Michaelanean Society, in honor of their president. The Beta Tau chapter of Alpha Phi was colonized at IU in 1946 with 19 members, but today the Beta Tau chapter is among the top 10 Alpha Phi chapters in the nation. The sorority was the first to have a 50-year written history and an endowment fund, and it started the National Panhellenic Council. Here at IU, the women are famous for their "Teeter-Totter-A-Thon," which lasts 24 consecutive hours. For such a shaky genesis, Alpha Phi definitely has come a long way, baby.

FRONT ROW: Laura Wylie, Karen Firsich, Kristi Bridwell, Susie Devetski, Caral Averbeck, Deanna Williams, Katy Ellis, Denise Bontraeger, Kirsi Rhoades, Mei-Mei Zane.

SECOND ROW: Christy West, Suzy Corya, Stacey Swain, Lolita Bello, Babs Metzger, Amanda Smucker, Sue Thorton, Katie Hillebrands, Carrie Ellis, Jill Glaze, Laura Levy, Jenny Hill, Sarah Owen, Mandy Dresch, Amy Prisk, Jennifer Penderaast.

THIRD ROW: Lisa Grinstead, Jenny Burton, Carla Shart, Becky Polihronis, Stacey Anderson, Janae Sullivan, Kayleah Appleby, Pam Bostic, Stephanie Wolverton, Missy Hofmann, Liz Engels, Carrie Nevill, Amy Johnson, Judy Mendenhall, Tanya Mestemaker.

BACK ROW: Kristen McElwain, Kimberly Clement, Lynn Siavelis, Annelisa Rhoades, Christy Trautman, Michelle Morganthaler, Kim Yarnacki, Julie Jerman, Julie Masciopinto, Tracy Miele, Marla Rigel, Chris Fifer, Luann Nix, Laura Firsich, Karen Mikisha, Mary Beth Lambert.

ΑФ

ALPHA XI DELTA



FRONT ROW: Kelly Jo Watkins, Beth Pavelka, Jill Ann Shaw, Jennifer Griffen, Rebecca Levin, Holly Sherman, Julie Maim.

SECOND ROW: Sherry Blickendorf, Julie Pardell, Julie Brafford, Ann Barrett, Karen Leo, Laura Gordon, Andrea Kulik, Maribeth Steiber.

THIRD ROW: Karen Crane, Shari Schendel, Dena Zingle, Jane Gutheridge, Beth Strebing, Marlene Honegger, Shari May, Betsy Hedberg, Laura Witso, Elisa Adams, Lisa Buzzelli, Julie Oken, Cindy Marine, Stephanie Schupp.

FOURTH ROW: Nancy Rotallo, Lisa Frick, Lisa Clark, Christine Manske, Amy Crowell, Cathy Deputy, Jamie Shapiro, Natalie Simons, Shelley Adams, Missy Britton, Laura Leifur, Michelle Leib, Nikki Ailes, Cheryl Weiss.

BACK ROW: Jennie Alexander, Kelly Reichart, Amanda Roberts, Beth Molson, Peg Rippey, Lisa Garay, Michelle Troksa, Cynthia Peto, Judy Nichols, Laura De Groff, Suzanne Morris, Tresa McBee, Shelly Paulausky, Karen Falloon, Rhonda Lutton, Michelle Stawicki.

The fledgling sorority, Alpha Xi Delta, recolonized on the IU campus during the 1986-87 school year as the Beta Tau chapter. The women started with a bang and have incorporated themselves into the greek system, basing themselves in Ashton Center. While they are the newcomers to the IU greek system, the Alpha Xis are sure to stamp out their place on the campus. They already have a concrete foundation of fellowship and sisterhood, and the future holds promise for them.

$A\Xi\Delta$

CHI OMEGA



hi Omega, founded at the University of Arkansas in 1895, was established at IU in 1922 as the Theta Beta Chapter. While the national sorority is acclaimed for naving the most initiates in existence, IU's chapter boasts its own accomplishments. To celebrate their 50th anniversary in 1972, Chi Omega donated the stone gates on the Jordan Avenue extension. The sorority's colors are cardinal and straw, and its symbol is the owl. Famous Chi Omegas include Priscilla Presley and the once reigning Miss America, Mary Ann Mobley.

FRONT ROW: Chrissy Smith, Cindy Owen, Karen Lieberman, Barbie Borchert, Jennie Franks, Stephanie Zeller, Arlene Miclura, Stephanie Bausoleil, Julie Schoemenberger.

SECOND ROW: Anita Hodgson, Lisa Swander, Terri Yates, Ashley Rafael, Lisa Mills, Ellana Weinber, Shanda Beach, Kim Thompson, Molly Grace, Dana Hoffman, Carol Thoma.

BACK ROW: Kellie Sering, Karen Needleman, Jill Costas, Lisa Govert, Lisa Barich, Heide Weber, Kelly O'Bea, Krista Rothbauer, Laura Gamble, Penni Rudolph, Beverly Boehning.

 $\mathbf{X}\mathbf{\Omega}$

DELTA DELTA



FRONT ROW: Ranju Shah, Aimee Greenspan, Sheila O'Donnell, Hayley Spencer, Erin Anderson, Stacy Freeman, Julie Weisfeld, Debbie Drerup.

SECOND ROW: Kim McNeill, Valerie Verde, Abigail Klem, Julie Panucci, Angie Geryak, Kerri Neuman, Analisa Olesky, Diane Ellis, Diane Weiss.

THIRD ROW: Susan Walker, Stephanie Albrecht, Debbie Stuart, Kim Larsen, Margi Barry, Julie Schoen, Heather Balsbaugh, Joellen Desautels.

FOURTH ROW: Mary Wible, Dana Darr, Jill Hilbrich, Jenny Smith, Laura Shriner, Sarah Schaaf, Neslihan Ertem, Elizabeth Moeller, Anne Salentine, Mary Clare Spellacy.

FIFTH ROW: Kristi Smith, Kristen Wwender, Beth Light, Tammy Ward, Nan Alcock, Dorothy Rainey, Debbie Milhok, Amy Anderson, Dana Marra, Carmen Armillas, Leslie Bergstrom.

BACK ROW: Suzi Bostwick, Lisa Moore, Jill Rudolph, Natalie Roknich, Courtney Miller.

elta Delta Delta arrived at Indiana University in 1917, establishing the Delta Omicron Chapter of the national sorority. The women have always resided at their present address on Third Street, although additions have been made to flow with the changing times and meet new needs. The Tri-Delts' colors are silver, gold and blue, and their symbol is the trident.

$\Delta\Delta\Delta$

DELTA GAMMA



he Theta Chapter of Delta Gamma was granted a charter in 1891, the twelfth active chapter of the sorority. Well known for the anchor which keeps the sorority from wandering out to sea (or at least down the Mighty Jordan River), the women of Delta Gamma have long been an active member of the I/U greek system. The anchor once belonged to the USS Indianapolis and was given to the Theta Chapter by the Theta Chi fraternity.

FRONT ROW: Cathy Wilson, Jennifer Hall, Brittany Barkley, Stephanie Swanson, Jackie Roberts, Kerry Blom, Ericka Doman, Kristen Pierce.

SECOND ROW: Wendy Nitschke, Christy McGregor, Nancy Shepard, Becky Lake, Karen Church, Lorrie DeWitt, Christy Weinberg, Buffy Martin.

THIRD ROW: Mary Lou Hamburger, Ann Foy, Bernadette Delumpa, Mary Glavin.

FOURTH ROW: Michelle Miller, Barb Manley, Ann Maddock, Susie Lee, Cathy Piersma, Lisa Phillips, Tracy Alfery, Jane Bullinger, Becky Gianakos, Tammy Boyd.

BACK ROW: Susan White, Courtnay O'Connell.

 $\Delta\Gamma$

DELTA SIGMA THETA



FRONT ROW: Karen E. Hoåge, Chrystal Burns, Teresa Cazares, Nichelle Hayes, Darlene Johnson, Tracey Heard, Dena Roberts, Amita Reed.

SECOND ROW: Angela Perkins, Robin Greene, Karmyn Saunders, LaTrelle Miller, Belinder Matheny, Kimmie Joiner, Theresa Stevenson.

BACK ROW: Lisa Williams, Joni Reese, Valerie McManus, Tonya Trotter, Tanya Paxton, Tamika Williams, Denise Eppes, Dawn Ridly

elta Sigma Theta sorority is a publicservice sorority founded on January 13, 1913 at Howard University in Washington, D.C. The sorority's purpose is to provide service and programs to promote human welfare. A sisterhood of 160,000 predominantly black women belong to this sorority, which, with 712 chapters, ranks as the largest greek-letter organization in the world. The Gamma Nu Chapter of Delta Sigma Theta was colonized at IU in 1947.

The sorority is involved with many service projects on a monthly basis. Previous service projects include UNICEF, Black Unity Forum, Black History Workshops and Women on Wheels. Delta Sigma Theta is a sorority dedicated to scholarship, service and sisterhood.

$\Delta\Sigma\Theta$

DELTA ZETA



he Epsilon Chapter of Delta Zeta came to IU in 1913, and was housed for a time in what is now the Speech and Hearing Building on East Seventh Street. It was the fifth Delta Zeta house in the nation. Their current address, on North Jordan, was remodeled three years ago to give the house an elegant, new look. Rose and Nile green are the sorority's national colors. One of the sorority's claims to fame is that its pin is the only pin in the Smithsonian Institute because of its beauty. But as anyone will tell you, the house and the pin aren't the only aspects of these women that are beautiful.

FRONT ROW: Sohelia Borhan, Jill Whitter, Terri Chupik, Charme Theriault, Kathy Hallinin, Tamara Case, Amy Martin, Marianne Naberhaus, Maria Ninci, Ellen Doss, Karen Richey, Lisa McConnell. SECOND ROW: Carol Branstetter, Kristen Gharst, Holly Gray, Jeanine Benkovich, Sharon Mrzlock, Ann

Walker, Julie Morgan, Dodi Pampel, Marnie Long, Tammy Gruber.

THIRD ROW: Beth Heaston, Sherri Fugit, Shannon Ansted, Christa Esbeck, Angel Theriac, Valerie Stone, Laura Krafft, Maha Yacoub, Lisa Murray, Katie Kelly, Kris Cook.

BACK ROW: Gina Desanti, Kathy Balger, Debbie Renterghem, Shelly Lowdermilk, Kelly Kingsbury, Dawn Rhodes, Stacia Lee, Annetta Spreen, Maureen Murray, Leslie Carter, Chris Jakuc, Laura Seaberg,

 ΔZ

GAMMA PHI BETA



FRONT ROW: Julie Martin, Jamie Ring, Portia Graves, Tammy Chambers, Teri Wall.

SECOND ROW: Dianne Shiner, Missy Kuss, Kirn Swartz, Kristin Larsen, Monika Schwander, Anne Theis, Robin Peterson, Tricia Hollander.

THIRD ROW: Shara Draper, Tina Borros, Claire Lahey, Carla Crane, Betsy Kayser, Carla DuChene, Darbi Ferguson.

FOURTH ROW: Elizza Verder, Ann Berger, Jennifer Baldini, Britt Heathcotte, Kelli Biddle, Kathleen Nolan, Katie Kenny, Cheryl Engebrecht, Beth Bateman, Shannon Cotter, Angie Zanetis.

FIFTH ROW: Cami Morris, Lisa Lockwood, Cindy Mercuri, Susan Spelman, Maureen Gaffrey, Janet Dale, Dorothy Chalfant, Diana Thompson, Becky Daley, Cindy Turner.

SIXTH ROW: Linda Logan, Karen Garges, Beth Milne, Jenny Messit, Suzanne Weaver, Mary Warner, Maresa Beazley, Kim Frakes, Dawn Ruland.

SEVENTH ROW: Shelli Roskens, Debbie Holsinger, Anne Scarlett, Jane Kiess, Joan Bottoroff, Mandy Wiebe.

BACK ROW: Jerilyn Demerly, Leanne Banes, Jane Elliott, Wendy Beck, Shari Genatone, Bridget Kellens.

amma Phi Beta arrived in Bloomington in 1957 as the Beta Phi Chapter. Originally founded in 1874 in Syracuse University in New York, the Gamma Phis hold the IU title as being the only true "sorority" on campus. All other houses are either men's or women's fraternities. Gamma Phi's colors are brown and mode, and their symbol is the pink carnation.

ГФВ

KAPPA ALPHA THETA



In the beginning, there was Kappa Alpha Theta. Known for being the first women's fraternity on the IU campus as well as the first women's greek letter sorority, the Beta Chapter of Kappa Alpha Theta brings to Bloomington a long list of tradition and accomplishments. Established at DePauw University in 1870, the sorority colonized at IU later that same year. The Alpha and Beta Chapters wear oversized pins in honor of being the founders. The original Theta house was on the land where Ballantine Hall now stands. Their present house was built in 1932, and while some additions have been made, the house still whispers of the Theta tradition.

FRONT ROW: Meg Tennent, Katie Moore, Susan Walsh, Lisa Rosson, Michele Christy, Amy Eskoff, Kendall Nelson.

SECOND ROW: Ellen Buechler, Jane Froehlig, Lori Lall, Heather Nagle, Lori Schemekau, Cathy Denniston, Nancy Stineman, Alison Dunne.

THIRD ROW: Laurie Burrell, Sharon Pruitt, Stephanie Giha, Carole Hauser, Amber Steele, Kate Bradley, Brooke Janson, Danielle LaFountaine, Courtney Eller, Suzy Blayney, Lisa Sarpa, Ann McDiarmid, Jennifer Jansen

FOURTH ROW: Cathy Brownlee, Mary Day, Courtney Packard, Andrea Yaa, Ingrid Werner, Brigid Desmond, Lisa McCown, Rita-Marie Malecki, Jody Willoughby, Darci Feick, Erin Kennedy, Jarmela Kajuch Dina Paul, Tania Mousa, Laura Cawan.

BACK ROW: Lee Ann Guzek, Martha Hinkamp, Dana Thompson, Michele Sheets, Kelley Hamm, Shelley Brundick, Susie Adinamis.

KAO

KAPPA DELTA



FRONT ROW: Diane Oliker, Lynne Wallander, Kristi Branham, Melissa Courtney.

SECOND ROW: Debbie Fantozzi, Jill Prickett, Shelly Barker, Sara Peil, Jill Lefkowitz, Tina Campbell.

THIRD ROW: Wendy Greenberg, Kristen Trotter, Mary Lettan, Jackie Smith, Tanya Moore, Tanya Jack,
Terri Vierling, Katy Bryant, Ellen Robinson, Stacy Collins, Deanne Priddy, Mary Beth Ottaviani.

FOURTH ROW: Margot Zeigler, Julie Loftus, Tammy Heim, Venessa Christ, Marie Bondioli, Lelah Clague,
Cheryl Mussman, Jennifer Doench, Susie Janssen, Connie Nelson, Anne Oehler, Robyn Ralston, Laura
Ellis, Cathy Young, Betsy Salmon, Julie DePasquale, Susie Gates.

BACK ROW: Chris Velasco, Kim Stoler, Michelle Campbell, Diane Norton Debbie Geuss, Carmen
Merica, Beth Johnson, June Fobes, Kristi Caton, Theresa Parks, Cathy Mannweiler, Polly Antibus, Lisa
Owen, Pam Geisler, Michele Edwards.

appa Delta came to IU in 1923 as the Sigma Upsilon Chapter. The Kappa Deltas' colors are olive green and pearl white, and the flower is the white rose. The prevention of child abuse and the Children's Hospital in Richmond, Va., are both philanthropies taken on by the Kappa Deltas. They also have extended their work to the Bloomington community, babysitting for children from abused families. The Kappa Delta public motto is "Ta Kala Diokonen," meaning "Let us strive for all that is Honorable, Beautiful and Highest."

$K\Delta$

KAPPA KAPPA GAMMA



appa Kappa Gamma was founded in 1870 at Monmouth College, Illinois. Id's chapter, the Delta Chapter, was the fourth founded in the nation. The sorority's symbol is the key, which at Id, unlocks the door of the oldest remaining Kappa chapter in the country. Their colors are light blue and dark blue, and their philanthropy is the Lupus Society, for which the women of Kappa Kappa Delta hold an annual pancake flipping to raise money.

FRONT ROW: Karen Nolan, Ericka Tousey, Kriss Kokoefer, Stacey Waggoner, Anne Mathews, Maureen Thallemer, Jill Ramsey.

SECOND ROW: Martha Wharry, Millie Siebert, Kris Scholleris, Jennifer Winters, Margo Morrison, Katie Wilson, Jackie Dakich, Susie Lewis, Mary Lee, Jennifer Straub, Laura Carlton.

THIRD ROW: Cari Conway, Cheri Jackson, Stephanie Weddle.

BACK ROW: Jill Neff, Katie Cooper, Amy Nendenhall, Wendy Elsperman, Sarah Bricker, Kelly DiTolla, Kerry Schmidter, Kelly Beck, Kristine Hankins, Courtney Potts, Christy Campbell.

ККГ

PHI MU



FRONT ROW: Michele Laseau, Tanya Bacevich, Beth Myers, Nina Tschebykin, Jama Wools, Dana Rosen, Karen Kapps, Jenny Kavadas, Jill Chavin, Betsey Berry, Kerri Saliman, Susan Sheldon. SECOND ROW: Karen Wright, Nancy Smith, Michele Seafer, Carrie Atkins, Laura Stith, MaryAnn Orr, Cathy Tkacz, Lori Seibolt, Angie Tyner, Chris Cook, Lynne Covitz, Stephanie Benjamin. THIRD ROW: Gretchen Schmidt, Anne Ecklebarger, Lora Cunliffe-Owen, Dani Brinkman, Kris Forkhert, Angie McGuyer, Carole Flynn, Krissy Ebert, Kris Hart, Paula Riordan, Amy Goldberg, Laurie Lee, Gloria Thompson, Colleen Gill, Marni Profeta.

BACK ROW: Debbie Milas, Jody Lanier, Amy Friedberg, Amanda Groch, Pam Furst, Pam Kampen, Susan Murphy, Suzie Kerwin, Annette Schnarr, Vicki Famiano, Jenny Moss, Danielle Anderson.

hi Mu sorority is the second-oldest national women's organization. It was founded in Macon, Ga., in 1852, as the Philomathean Society, but in 1900, they adopted the greek name Phi Mu. It was reestablished at I(I in 1980, and the women have been patiently waiting for the chance to break ground on their new house, while living out their college days at the Poplars. The national Phi Mu colors are rose and white, and the flower is the pink carnation.

ΦM

PI BETA PHI



he women of Pi Beta Phi sorority have a lot to be proud of. They claim the title of originator of Mini 500, and also were the first sorority to establish a philanthropy project. The Beta Chapter of Pi Beta Phi was founded on the I/I campus in 1893. It was also the first sorority to have its symbol marketed—the arrow on Wrigley's chewing gum packages was the work of Mrs. Wrigley, who was a Pi Phi. The women's philosophy is "The more you contribute, the more you benefit." There's no doubt these women have much to benefit from their contributions.

FRONT ROW: Vicki Greer, Jeanine Knight, Tyler Prall, Kelly Poetz, Michelle Brown, Mitzi Marvel. SECOND ROW: Carmen Thompson, Laurel Fennerty, Paula McHenry, Stacey McClain, Diane Mathews, Jodi Wilson, Keri Spicer.

THIRD ROW: Kelly Daoust, Carrianna Jones, Kimi Young, Anne Robinson, Stacey Flanders. Cathy Prestagiacomo, Mindy Hoffer, Sheryce Hilkey, Stacey Shimer, Joanna Holzer, Lauren Graham, Erin Graham.

FOURTH ROW: Tracy Williams, Dana Smith, Margie Hamilton, Michelle Silver, Christina Grimmer, Beth Ramey, Krista Anderson, Tracy Faubian, Marcella Mirich, Camille Iemollo, Mary Coffey, Beth Duncan, Pam Greenberg.

FIFTH ROW: Renee Brookshire, Julie Harper, Kim Cimarosti.

SIXTH ROW: Jane Seitz, Jennifer Johnson,

BACK ROW: Anna Mangiamele, Michelle Bastian, Sydney Hunt

ПВФ

SIGMA DELTA TAU



FRONT ROW: Debbie Weinberger, Sue Schlossberg, Stacey Roenfeldt, Michelle Moscovitz, Karen Becker, Kelly Denenberg.

SECOND ROW: Denise Stone, Barb Reisen, Amy Friedland, Laura Josephson, Lauren Blank, Val Hurwitz, Rachel Stein, Phyllis Pomerantz.

THIRD ROW: Nancy Epstein, Lisa Kallenberg, Jodi Feldheim, Teri Devorkin, Wendy Cohen, Amy Drasnin, Julie Kantor, Beth Shartage, Elise Frankovitz, Amy Lutz, Mimi Friedman, Cathy Klaskin, Karen Katz, Janie Miller, Karen Mufson, Loryn Cohen.

BACK ROW: Liz Leri, Stacey Hackel, Einat Meisel, Mags Aronovitz, Candice Hinz, Shari Cohen, Ellen Weinstein, Beth Hillman, Rachel Hupert, Lorna Fried, Debbie Farkas, Julie Weinberg.

sigma Delta Tau was founded at Cornwell University in 1917, motivated by the religious discrimination that would not admit Jewish women to sororities. The Upsilon Chapter was founded at IU in 1940 by seven women. Their national philanthropy is the prevention of child abuse. SDT donated an ambulance to the American Red Cross during World War II through the sale of war bonds, as well as two flying fortresses, named the Torch of Sigma Delta Tau and the Spirit of SDT. Famous SDTs include actress Suzanne Pleshette.

$\Sigma \Delta T$

SIGMA KAPPA



igma Kappa was founded at Colby College in 1874, and the Tau Chapter was established at IU in 1918. Previously a co-ed literary society, the group split to form the brother/sister fraternities of Sigma Kappa and Lambda Chi Alpha, and the two continue to share philanthropy projects. Their current address on North Jordan has housed Sigma Kappas since 1954. The first woman to be initiated into Phi Beta Kappa, Mary Lou Cawer, was a Sigma Kappa.

FRONT ROW: Tiffany Bair, Kathy Schenkel, Sue Kozak, Julie Woolington, Maureen Spinner, Tammy Castleman, DeeAnn Hurm, Kim Bolte, Suzanne Lorey, Dawn Clark.

SECOND ROW: Julie Martin, Joan Puntillo, Amy Lantz, Jill Curry, Laurel Sapamis, Lisa Serdy, Beth Simonds, Judy Petrella, Jennifer Vaughn, Jo Elworthy, Angie Macro, Peggy Giddings, Tammy Cummins, Lisa Ronzo.

THIRD ROW: Jennifer Scheuemstuhl, Beth Blake, Angie West, Audra Levy, Dawn Young, Jill McGinty, Aleta Anderson, Julie Cohen, Safia Welty, Polly Deppen, Traci Smith.

FOURTH ROW: Julie Galloway, Sandy Megginson, Tammy Allee, Jodi Jerich, Heather Beck, Nancy Finkle, Tina Tressler, Sharon Cook, Julie McBride, Susie Talley, Kim Kuehl, Vicki Ecklof, Faith Salesin. BACK ROW: Michelle Corbett, Leslie Moore, Kathy Klein, Dawn Potocki, Jane Andersen, Tammy Crutchfield, Kelly McFarlin, Kristin Jones, Angie Daegar, Cindy Partridge, Nancy Hill, Lisa Cauldwell, Kim Ryan, Mary Beth Hahn, Rosemarie Horak, Katie Ratterman, Beth Thomas.

 ΣK

ZETA TAU ALPHA



FRONT ROW: Annie White, Tish Glenn.

SECOND ROW: Susan Sailor, Robin Cappelli, Kimberly Montgomery, Laura LaVahn, Samantha Locke, Ellen Cain, Heather Wayt, Jill Graft, Gerri Serrano, Amy Stein, Amy Weingart.

THIRD ROW: Erin Brenton, Tracy Schmitt, Sheri Pink, Elizabeth Calhoun, Deanne Roberts, Kelli Cramer, Lyn Collis, Louann Dummich, Laura Quinn.

FOURTH ROW: Ann Seibert, Carrie Hennessy, Maggie Conlon, Sarah Gengnagel, Allison Umbanhowar, Stacia Smith, Holly Nussbaum, Malia Bergland, Amanda Ramey.

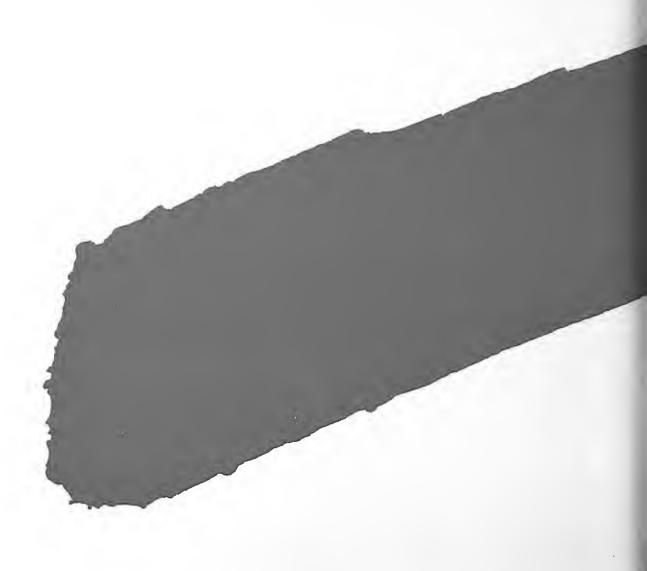
BACK ROW: Robyn Graft, Kina Reilly, Ann Wilson, Christine Grounds, Peggy Knight, Jennifer Haley, Kim

Romerhaus, Michelle Harrison, Jill Messineo.

eta Tau Alpha, the third-largest national sorority, arrived on the IU campus in ■1922 as the Alpha Xi Chapter. Originally, the sorority was located in a house behind the Musical Arts Center called Oxford Manor, but the women changed to the venue of North Jordan in 1957. The Zetas were the thirteenth house to colonize at IU. Zeta's symbol, a fivepointed crown that adorns the top of their crest, was made famous by John Hallmark, founder of Hallmark Cards, in recognition of his wife, who was a Zeta.

ZTA





ORGANIZATIONS



ARMY ROTC

MS IV

FRONT ROW: Elizabeth Erkes, Mary Rennick, Sean Mead, Sabrina Dixon, Peter Crean, Erin Solaro, Anita Pascarella, Scott Kelley, Jerry Maynard. SECOND ROW: Chris Pfaff, Tom Seifert, Mary Murphy, John Czapko, Chris Angelino, Jeff Yarvis, Bob Ell, Mike Powers.

BACK ROW: Rebecca Freeze, Ed Sullivan, Paul Record, Matt Kelley, Corey Medema, Jeff Pace, Russ Laraway, Dan Schaffer, Bill Jackson, Bill Sanner, Stuart Samuel, Scott Miller.



MS III

FRONT ROW: Dyan Ferguson, Jennifer Jones, Victor Vinluan, Judy Mabry, Jane Schreiber, Lisa Cole, Elizabeth Ritchie, Wendy Mabry, Regina Spurling, Cathy Olson.

SECOND ROW: Thomas Maricle, Palace Gray, Kevin Whited, Jackie Monahan, Dan Vidra, Mike Lawhorn, Joe Dixon. Dave Whitehead, Steven Buchanan, Darrell Gabert, Michael Gold, Major David Gauntlett.

THIRD ROW: Greg Hutchinson, Matt Cummings, John Calk, Robert Hipple, Steve Hopkins, Anthony Ison, Brian Polina, Eric Bray.

BACK ROW: Tommy Smith, Doug May, Paul Beard, Steve Wendt, Chip Rembert, Errol Huffman, Larry Adkins, Mike McCullough, Brad Hettlinger, John Hallett.



GOLDEN KEY



FRONT ROW: Anne Gross, Greg Eaton, Linda Helzer.
BACK ROW: Damon Sims, Diane Seybold, Sean Matt, Lucinda Branaman, Lisa Roberto, Dean Michael Gordon.

The Golden Key National Honor Society is an interdisciplinary, national, non-profit organization founded to recognize and encourage outstanding students. Membership is gained by invitation only, with the organization comprised of juniors and seniors selected from the top 15 percent of each class. Golden Key membership is recognized by major corporations and graduate programs throughout the nation.

Major activitites include an annual honorary dinner with outstanding faculty members and University administrators, a college Quiz Bowl competition for the Golden Buckeye with Purdue, and an annual induction ceremony for all new initiates. In addition, two scholarships are awarded annually to the outstanding junior and senior initiates.

INDIANA DAILY STUDENT



FRONT ROW: Paul Grimaldi, Kara Bauder, Simon Wheeler, Marc Hume, Tawn Parent, Gina Binoli, Stu Mondlebaum.

SECOND ROW: Ari Stern, Forrest Bowman, Tom Nord, Jenny Evans, Charlie Miller, J. Francis Lenahan, Jeannie Whitton, Jim Hogshine, Mindy Stevenson, Alan Johnson, Tom Olofson.

THIRD ROW: Ruth Hamburg, Trisha Essig, Jeni Brown, Kim Geyrloch, Sarah Mawhorr, Shoebe Kagda, David Neal, Christine McConnell, Jenny Orsi, Kelly Boring, Mike Stephenson.

BACK ROW: Jeff Austin, Lori Eckenberger, Ted Yee, Don Barnett, Andrea Hanis, Julia Holms, Mike Griffith, Jim Huddleson, Doug Diamond, Bob Caylor.

It began in 1867 as a monthly publication and has been shaping the way IU students face the day ever since.

Since then, 121 years have passed. Future Pulitzer Prize winners have cut their teeth at the Indiana Daily Student, learning the ropes of journalism, reporting and solid news-writing during their terms at IU. Some have gone on to be syndicated columnists. Some have gone off to Nicaragua. Some have tackled the issues; others have tackled the beats of hometown newspapers.

And they started here, at the Daily Student. In 1898 the paper went into daily production, and has been arriving on collegiate doorsteps five days a week, 197 times a year ever since. It is an award-winning newspaper with national reknown, having thrice been judged best collegiate newspaper in the United States.

About 150 students help to make the Daily Student what it is, all the way from advertising to features, from production to rugby coverage.

(continued on page 397)

INDIANA DAILY STUDENT



It is totally a student newspaper — students make all newsroom decisions, students write the stories, students lay out the pages and write the headlines and cutlines appearing in its pages.

It is not funded by University subsidies; it exists on its own revenues from advertising and from paid subscription. The annual budget is about \$1.1 million, with a daily press run of 10,500.

Changes this year at the IDS have brought new equipment, such as the Apple MacIntosh, and more color graphics. Awards have come in droves, from prizes for quality writing to firstplace awards for total newsroom quality.

The paper is operated under a Charter adopted by the Board of Trustees in 1969. The Charter mandates the paper to report the news of all segments of the IU community and to serve as a forum of opinion for the exchange of ideas from all the University's voices.

It is a student newspaper, produced by students, produced for students. And there is no doubt it will still be going strong after another 121 years. **EDITORIAL STAFF**

FRONT ROW: Charlie Miller.

SECOND ROW: Jeannie Whitton, Mindy Stevenson, Jeni Brown, Leonard Fischer, Jackie Dulen, Gina Binole.

BACK ROW: Mike Stephenson, Jennifer Orsi, Rob Smith, Kelly Boring, Shoebe Kagda, Kevin Corcoran, Tawn Parent, Mike Griffith, Laura Sparks.

IDS ADMINISTRATION

FRONT ROW: Jennifer Roehling, T.J. Hemlinger, Penny Williamson, Deb Tresler, Bernadette Kinser, Don Cross, Susan Elkins, Lloyd Swango, Carol Kelly, Pat Siddons.



IDS ADVERTISING

FRONT ROW: Sandra Moss, Joan Gage. SECOND ROW: Michele Mallot, Debbie Faren, Sherry Whitely.

THIRD ROW: Angie Adinamis, Angie Alton.
FOURTH ROW: Sharon Turchan, Carol Collins, Anne
Nermey, Kevin Barton.

BACK ROW: Linda Kleber, John Martin, Aaron Dever, Mike Schaefer.



IDS SPRING EDITORS



FRONT ROW: Randy Mischler. David T. Jones, Leonard Fischer, Ted Buck, Rob Smith, David J. Neal, Kelly Boring. Miriam Hill, Jennifer Orsi, Jeni Brown.

BACK ROW: Todd Anderson, Paul Rogers, Forrest Bowman, Steve Beaven, Tom Nord, J. Francis Lenahan.

IU STUDENT ASSOCIATION

SENATE

FRONT ROW: Caroline Moellering, Stacey Davidson, Lisa K. Hanson, April Eagon, Ruth Anne Montgomery, Lynn Mueller, Kathy Gurtis, Gail Horwitz.

SECOND ROW: Robert Johnson, Rachel Davies, Ruth Harpool, Todd Harper, Katie Hagen, Maggie Payette, Jack Miller

BACK ROW: Jamie Wheeler, Eloit Schencker, Abby Smith, Tony Calzaretta, Ben Saag, Enrique Trevino, Celeste Darlage, Natalie Baxter.



EXECUTIVE OFFICERS

FRONT ROW: Caroline Moellering, VP of Senate; Terry Anker, president; Gail Horwitz, business manager; Robert Johnson, VP of Administration.

SECOND ROW: Tammy Letherer, Jerri Jackson, Darren Ferko, Mark Erdasy, J. Thomas Forbes, Randy Shoppell, Jim Mitsch, Kathy Gurtis, Lynn Mueller, directors.

BACK ROW: Dickerson Miles, Ken Carr, David Chih, directors.



IU STUDENT FOUNDATION



The Indiana University Student Foundation was founded in 1950 and today is run with the cooperation of over 700 active junior and senior students. IUSF raises money throughout the school year to provide scholarships for working students. The organization sponsors Little 500, Mini 500, IU Sing, Telefund, an annual toy drive and Red Carpet Days, which gives prospective freshmen campus tours. IUSF offers many opportunities and learning experiences for its members, and provides IU with vital services.

FRONT ROW: Donnie Morris, Debbie Mihok, Perry Marks, Lisa Petrilli, Donnie Williams, Jill Neff. SECOND ROW: Katie Biddinger, Kevin Kunkler, Sam Houston, Matt Litzer, Mike Hoeck, David Dee, Jeff Rietveld, Chris Bottoroff, Jim Chidester, Marc Sorin, Amy Hurst, Cathy Klaskin. BACK ROW: Kelley Hamm, Shannon Strelec, Sarah Bovaird, Amy Anderson, Cindy Lewis, Dan Shirley, Jeff Crook, Greg Wallander, Karen Henning, Lindsay Bourke, Anne Foy, Karen Bickel.

INTERFRATERNITY COUNCIL



FRONT ROW; Michael J. Viola, VP of Special Projects; Stephen B. Day, president; John B. McCormick, VP of Communications; Scott D. Dorsey, VP of Rush; Robert E. Tully, VP of Programming; Shawn A. Fincher, VP of Black Greek Affairs; Gregory A Braun, VP of Financial Affairs.

The Interfraternity Council is the governing body of the male greek system on IU's campus. Coordinating all 32 fraternities, the IFC stresses scholarship and leadership within the organization. The council helps to create a liaison between the minorities and the larger part of the greek system. To help in this endeavor, a new position was created last year for vice president of the black greek system.

This year the IFC had a philanthropy to help those in need of food for the Thanksgiving/ Christmas holidays. Together they joined forces with the Residence Halls to coordinate efforts in helping Bloomington's hungry.

ADMISSIONS TOUR GUIDES



The Office of Admissions Tour Guides are student representatives who show prospective students and their families the IU campus and tell them about the activities and opportunities available. The group of volunteer guides lead tours all year 'round to thousands of visitors. To these prospective students and their families, the tour guides are, in a sense, what IU is all about.

-Students apply to be tour guides during the spring semester and face two rounds of interviews. The tour guide program is organized by Assistant Admissions Director Jane Gantz, with the assistance of Rachel Woods, also from the Office of Admissions.

FRONT ROW: Melinda Stevenson, student director; Jane Gantz, director; Rachael Woods, receptionist; Maria Burgess, Laura Josephson, Darci Feick, Jennifer Dendtler, Lori Schemekau.

SECOND ROW: Lisa Howard, Ellen Doss, Karen Garges, Kristi Prescott, Kim Wochinski, Karen Splittgerber. THIRD ROW: Tanya Turpin, Susan Rakow, Courtney Ridge, Debby Goldsberry, Tracey Bultmann, Jeff Troemel, Tresa McBee, Cherie Becker, Gail Manning.

FOURTH ROW: Ric Fitzgerald, Jeff Sapp, Scott Stewart, Deborah Ballee, Rob Beck, Cindy Johnson, Sylvia Whiteside, Davida Gable.

BACK ROW: Jeff Sassmanshausen, Dan VonderHaar, Graham Craig, Dave Kosnoff, Mike Hayes, Tom Lantz, Tadas Viskanta, George Vittori.

PANHELLENIC ASSOCIATION



FRONT ROW: Mari Keller, Tracey Mohn, Jill Glaze, Erin Anderson, Betsey Smith, Sharon Mulroy (president), Lisa Burke, Stephanie Fogle.

oordinating sorority Rush and organizing all structural and campus activities for greek women is the role of the Panhellenic Association. The IU organization not only fulfills this role, but governs all 23 sororities and their affairs. IU boasts one of the largest Rush systems in the nation, with over 2,000 women rushing.

The group promotes sisterhood and unity through the greek system. It encourages so-rority involvement in University activities, such as Homecoming, IU Sing, Little 500, Mini 500 and Sister Sorority Week. Panhell also oversees local and national philanthropic projects.

PHI BETA KAPPA

hi Beta Kappa is the oldest honorary society in existence, founded in 1776 at the College of William and Mary in Virginia.

Throughout its long history, Phi Beta Kappa has had as its primary objective the recognition of academic excellence of undergraduate students in the liberal arts and sciences in American colleges and universities. There are at present 237 chapters of Phi Beta Kappa. Indiana University's chapter, Gamma of Indiana, was established in 1911.

Ghassan Ahmad Abbas Brian Benito Alano Paul Anthony Atkins Susan Kathleen Baraer Cynthia Ann Bamett Rupert Fraser Barron Stephen Michael BeMiller James F. Beatty Lisa A. Belarad Michelle Rene Berkey Catherine Lynn Berkson Michael Douglas Brand Adam Lee Brice Elizabethe Anne Brown Mark Daniel Bruns Shanna M. Bunce Cassandra Calhan Thomas Michael Calkusic Andrew Carl Campbell Gina Marie Canada Glenn Nicholas Carlos Jeanne Marie Carr Christopher John Cason Elizabeth Anne Castle Julie Y. Chao Karen Ann Chapin Tony J. Checroun Benjamin Chiu Jonathan Charles Comer David E. Compton Cynthia M. Cormany Anne Randolph Cover Lynne M. Covitz David Andrew Cox Jana Lynn Daffom Timothy Andrew Dalby John William Daniel James Herbert Davis James Qualls DeGrand Katherine Mary Demitrakis Carolyn Alexander Dettelbach Beth Maureen Doglio Danae Marie Downina James Andrew Dugan Michelle Deanne Dunlap Laura Ann Eastridge Caroline Marie Eiting Kent Allen Ellett Peter Owen Engelke Dawn Elaine Faris Heidi A. Faust James Dennis Fleck Tammi Marie Forster Franklin R. Fraley, Jr. Susan Eames Frisk Mark Thomas Fugate Vincent Todd Garmon Laurie Claire Gartman Catherine Ann Gerst Timothy Franklin Gladding Rachel Leslie Gold Lisa Ann Goldberg Jeffrey Scott Goldenbera John David Goldenberg Ross Aaron Gombiner Tim John Gooldy Deborah Joan Gomey

John Thomas Greenlee Robert Timothy Gump Susan Marie Gutzwiller Mark McKnight Hamilton Susan Louise Heins Ann Katherine Helms Karen Audrey Henning Thomas W. Herendeen Shannon Renee Hibbs Dorotha Jean Higbee Lucinda Ruan Hittle David Ho David L. Hocker Steve Kurt Hopf Shari Dianne Hughes Catherine Day Hult Jeffrey Grant Jackson Jay Carlton Jansen Celia Jenkins Robert Geoffrey Jensen Lannie D. Johnson Kelli Marie Jones Guy Kaissar Samantha Keezer Kathleen Grace Kerr Laurel Robin Klapper Stephen Roth Klapper Rita Arlene Krueger Joseph Daniel Krutulis Kevin Joseph Kunkler Lisa Jean Kurth Audra Michele Lease Michael Paul Levine Paul George Lewis James Samuel Linder **Edmund Scott Liston** Aaron Bryan Loyall Tracy Marie Luzader Amy Elizabeth Lyans Jennifer Lee Lyons Thomas Richard MacDonald Daniel Mark Macklin Sarah Maraaret Makowsky Jeannette Lorraine Malone Steven Kirby Mathews Elizabeth Anne McCabe Beth Anne McKean Jill Angela McNutt Ira Kenneth Means Rebecca Jeanne Mellencamo Laura Ann Moore Jennifer Lee Morgan Juli Ann Morris Susan Diann Morton Mary Elisabeth Murray Jeffrey Alan Myers Christopher R. Neyman Deena Marie Orr Jennifer Laura Orsi Christine A. Paluch Darshini Bachu Patel Sarah Espey Peil Catherine Perry Jeffrey James Petroff Robert James Pikal Thomas Anthony Pinto Byron David Poindexter

Bryan Fredrick Porter Mary Margaret Pyke Katherine Ann Ratterman . Kristine Marie Raupter David W. Reynolds Kurt Andrew Riegner Wendy Lynne Robbins Lewis Charles Roberts, III Stephan Taft Roe Rachel Anna Rosenbera Sally Ann Rosser Catherine Elaine Rymph Susan Cherie Sailor Denise L. Sambor Stewart Marshall Samuel Anne Sayers Peter James Scaer Rebecca Lynn Scales Phillip Gregory Schloss M. Jeanette Scott Cynthia Anne Searcy Michelle Dawn Seaton Allison Lynn Serenco Edwin Jav Shakun Raymond Philip Sitrig, Jr. Scott Eliot Simon Scot Thomas Skekloff John David Skrentny Frederick Alan Slone Allison Ann Smith Russell William Snook Thor Roger Steingraber Paul Frederick Steinke Avraham Gidon Stem Karen Mary Stem James Ray Stout Charles Christopher Stroud Carol Beth Stubblefield Kelly Ann Swauger Paula H. Swedeen Barbara Marie Swinson Roselynn Fay Temkin Megan Mary Tennet Jo Ann Phyllis Tew Sivasailam R. Thiagarajan Michael E. Thomas Rebecca Diane Thomas Kathleen Lynn Thompson Paula Renee Thoren Karen Elaine Timberlake Todd Alan Townsley Tracy Steven Uebelhor Gail Marian Valentine Sheri Jean VanOsdol Karen Elizabeth Weaver Amy Lee Weingart Marl Ellen Wermuth Karl Rov Westenfelder Jeffrey Alan Whaley Anderson Ray White Daniel Allen Wikse Samantha Denise Wilson Mark Matthew Yacko Timothy Darryl Zick James Patrick Ziegler

READ CENTER

EXECUTIVE BOARD

FRONT ROW: Claudia Brogan, Michele Ramirez, Agnes Lee, Joan Stein, Kathryn Tracey.

BACK ROW: Dan Rosenstein, Jack Miller, Lana Minton, John Streitmatter, Suzanne Donellan.



BOARD OF GOVERNORS

FRONT ROW: Brad Hunt, Shawn Helms, Debbie Privett, Carla Johnson, Michelle Lessley, Rita Rems, Colleen Schwartz, Michael Sherwood.

BACK ROW: Bill Darling, Ken Waldron, Scott Jaggers, David Shapiro, Barry Pyle, Jim Morgan, Tim Peters.



RESIDENCE HALLS ASSOCIATION



EXECUTIVE COUNCIL

FRONT ROW: Jill Pfettscher, VP of Operational Affairs; Bob Ensinger, president.

BACK ROW: Mike Kurcharski, VP of External Affairs; Joe Chesak, VP of Internal Affairs.

RHA PRESIDENTS



FRONT ROW: Brent Kidwell, Jill Pfettscher, Bob Ensinger, Mike Obrien, Mark Swayze, William Little, Dan Rosenstein, Darrin Batten, Susan Brennan.

BACK ROW: Dave Kim, Kevin Heinemann, Rod Townsend, Joe Chesak, Eric Fruits, Andy Potts, Rollie Buchanan, Mike Kucharski.

STUDENT ALUMNI COUNCIL



FRONT ROW: Terry Grimes, Bill Froude, Jason Friesen, Tadas Viskanta, Rick Meyer, Champ Davis, Chris Storms.

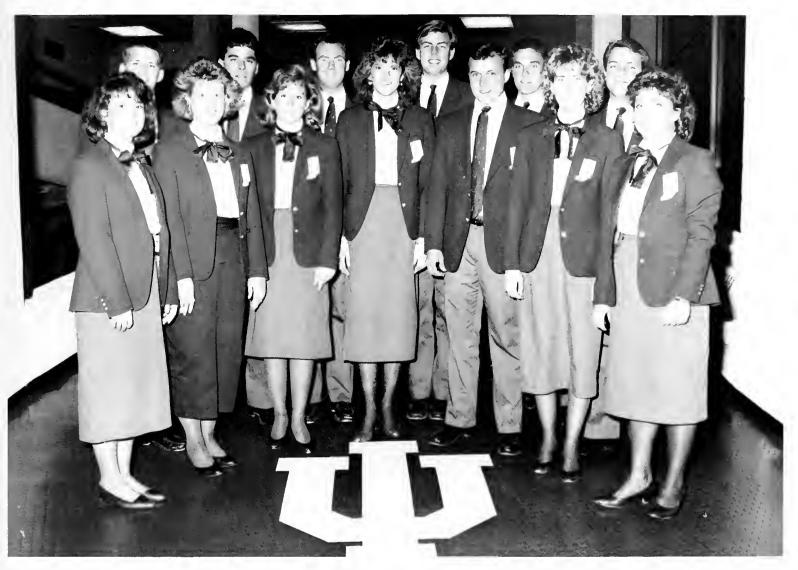
SECOND ROW: Susan Walsh, Nancy Kee, Carmen Merica, Suzanne Stites, Suzanne Broshears, Susan Knight, Tanya Turpin.

BACK ROW: David Henriksen, Lisa Check, Eric Rivera, Debbie Milas, Lisa Neimark, Lynn Porter, Cameron Zentz.

tudent Alumni Council has an active membership of approximately 250 students. It is comprised of six executives and 18 project directors.

The goal of the Student Alumni Council is to serve the students of the past, present and future. The council is sponsored by the Alumni Association and sponsors more than 40 projects a year. Some projects include selling pumpkins, pumpkin cookies and candy canes, organizing the 5k/10k run, sponsoring the Wacky Olympics during Homecoming, dedicating the senior tree, delivering finals survival kits, delivering birthday cakes throughout the academic year, promoting the annual Careers Day program and sponsoring Preview Nights, a program to inform prospective freshmen throughout the midwest about ICI.

STUDENT ATHLETIC BOARD



The Student Athletic Board was formed in 1956 by a handful of students who have been promoting intercollegiate athletics ever since. Now numbering more than 600, SAB was originally called the Student Athletic Committee. Today the organization, with 14 directors and 80 chairmen, is "still the spirit behind ICI athletics." You'll find them at all varsity sports, showing their support in their red-clad bodies and screaming voices, prodding the Hoosiers to victory. SAB boosts team morale, undetakes publicity and field coordination projects and also organizes special projects throughout the year, such as Parent's Day, Children's Day and Homecoming.

FRONT ROW: Jane Bullinger, Kelly Jamison, Jenny Shelby, Julie Dumas, Dan Powell, Amy Curless, Louise Rubel.

BACK ROW: Jeff Devlin, Jim Zoccola, Tim Morris, Dave Everitt, Brian Coulter, Kurt Esser.

UNION BOARD



FRONT ROW: Jenny Schatz, secretary; Molly Zraik, Dr. Doris Seward, Mari Aberg, David Baumgartner, president; Susan Felger, Cindy Johnson, vice-president.

BACK ROW: Dan Beattie, H. Jay Lubin, Sarah Gray, Joan Hamburger, Carrie Ellis, Todd Schwartz, Dr. Philip Chamberlain, Tania Moussa, Dean Michael Gordon, Mike Rich, Julie Brafford, Marcie Benne.

nion Board, IU's largest student programming organization, planned University events in the performing arts, video productions, films, lectures and concerts.

Performers brought to campus by the concert committee included Warren Zevon and R.E.M. The Dalai Lama, Tenzin Gyatso (the exiled Tibetan spiritual leader) was featured in Union Board's lecture series. Head basketball coach Bob Knight gave his annual speech for the autumn series.

As part of its public relations, the Union Board presents "Taste of the IMU" in the fall, introducing the public to the Union and its businesses, via a festive open house, featuring entertainers, coupons and a radio broadcast in the Union lounge.

WOMEN IN BUSINESS



omen in Business, with a membership of around 400 undergraduate women, is an organization which is designed to encourage women students to pursue careers in the business field. Most of the members are, not surprisingly, business majors, although this is not a requirement of the organization. The group sponsors seminars, an annual fashion show, a faculty brunch and other informational activities for these career-bound women. They are businessminded women with a yearning for the future, and the prospects to come.

FRONT ROW: Michelle Hartman, Donna Billiard, Deborah Ludwig, Lora Cottrell, Lynda Donnally. BACK ROW: Shelly Andrews, Heather Mielke, Kay Krodel, Lesley Lumenello, Kathleen O'Brien, Heidi Gerstman.

WRIGHT QUAD



FRONT ROW: Bob Pockrass, Kate Hagen, Mark Swayze, Mindy McKaig, Greg Malott, James Liesenfelt, Stephen Emmett.

BACK ROW: Matthew Cotterman, Tim Mullin, Amy Kaiser, Jill Maier, John Eveland, Martha Gerteisen, John Kellerman, Susan Mattick.

he Wright Quad Board of Governors functions as the legislative body of Wright Quad. The board is responsible for the advancement of student government in Wright. Duties include the allocation of quad funds and quad budget. In addition, the board has standing committees for quad improvement, damages, cafeteria and library concerns. These committees and the board as a whole work to make the environment of Wright Quad better and more enjoyable for all residents.

ETCETERA



FRONT ROW: J.R. Glass, Alan Sheldon, Mike Goldberg

SECOND ROW: Dan Karon, Aryeh Liwschitz, Randy Glatstein, Dan Glass. THIRD ROW: Jon Kitei, John McKay, Don Marti, Amy Sottrel, Kierith Ferrara, Raja Thiagarajan.

BACK ROW: Christie McAuley, Paul Styles, Eric Hirschfield, Beth Eggert.

BETA ALPHA PSI



FRONT ROW: Lisa Palmer, Renae Arthur, Kris Kixmiller, Kelly Miller, Greg Simons, Linda Helzer, Karen Ferrick, Mark Kirstein.

BACK ROW: Tammy Oeding, Jeff Risius, Dauglas Pence, Jeff Carter, Weston Jones, Isabelle John, Mark Hopper, Monica Schwartz

IU CHEERLEADERS

FRONT ROW: Julie Horine, Laurie Jacobson, Julia Michels.

SECOND ROW: Stacy Shimer, Cheri Jackson, Dindy Gres, Krista Anderson, Tracy Faubion.

BACK ROW: Keith Rizman, Brian Mason, Chris Johnson, Paul Eggert, Darla Wells, Merritt Becker, Donna Golitko, Scott Kitchel, Jody Whatley, Phil Hobson, Eric Daugherty, Doug Harper.



IU POM-PON SQUAD

FRONT ROW: Carmen Thompson, Lucy Pickle, Wendy Wilkins, Jill Fortuna, Anne Marie Foy, Nikkie White.

SECOND ROW: Erin Rowe, Angie Mathews, Amy Ware, Jennifer Hiatt, Kathy Farmer, Lori Lael.

BACK ROW: Kristi Helm, Julie Glore, Angie Massette, Mendi Adams, Tana Hill, Margie Talor.



SRSA

FRONT ROW: 'Greg W. Moore, Vicky Mann, Susan McKeaman, Ann Kibler. SECOND ROW: Steve Vierling, Lee Siegel, Jennifer Bender, Cathie Geraci. BACK ROW: Rich Mull, Chris Cieply, Joe Pekarek, Dan Michealson, Aaron Deaver, Ed Schreyer, Ted Weise, Mike Welfert.



SOCIAL WORKERS



FRONT ROW: Cindy Skoog, Paula Reichart, Christine Jones, Lynnan Person, Yolanda Graham, Jeanne Frederick, Paula Nobles, Cathy Basey, SECOND ROW: Laura Reese, Karla Beard, Susan Hung, Marla Robertson, Deborah Muse, Kim LeVan, Vickie DeMoss.

THIRD ROW: Melissa Rosenbaum, Suzanne Koesel, Gaylene Strain, Mendy Chrisman, Amy Bartles, Laura Rose Zimmerman, Leah Allen.

FOURTH ROW: Michelle Mohan, Wendy Pattison, JoAnn Haines, Mike DeLay, Thomas Taylor, Brenda Pell.

BACK ROW: Gina Wilson, Rita Langlois, Susan Hoffman, Gary Lowe.

DELTA SIGMA PI



FRONT ROW: Dave Rapanos, Larry Lin, Dean Humphreys, Andy Matteson, Lee Carroll, Mike Koberlein, Rob Gadek.

SECOND ROW: Penny Luke, Tom Scifres, Stephanie Baum, Todd Camesasca, Andy Wagner, Brian Caponi, Jiji Guevara, Amber Wilson.

THIRD ROW: Mike Rigsby, Vivi Rogers, Kim Voreis, Carrie Farmer, Gay Baran, Mike Hurley, Debbie Brehob, Lisa Kistler, Karen Wright, Dawn Feldman, Gary Kucera, Kristin Rees, Diane Bennett, Susan Walters, Lori Ehrman, Lisa Throm.

FOURTH ROW: Sherry Kerr, Becky Nice, Angie Keesler, Davida Gable, Ron Yoder, Erika Biebel, Todd Moore, Chris Huffman, Darren Disler, Jitendra Kamdar, Barb Raffl, Teri Neuber, Sandy Weber, Michele Shibuya.

FIFTH ROW: Doug Dunham, Kristin Peterson, Julie Cammett, Greg Flick, Lynda Stead, Jennifer Vesley, Debbie Grohne, Kelly Boyd, Hugh Carr, Tom Lowe, Linda Borchers, Jill Turner, Brenda House, Warren Weber, Brian Davis, Paul MacLennan.

BACK ROW: Dan Smith, Arun Subramanian, Mark Steele, Laura Sandquist, Susie Grunin, Jane Walke, Kristina Sirovica, Tom Haugen, Missi Pattee.

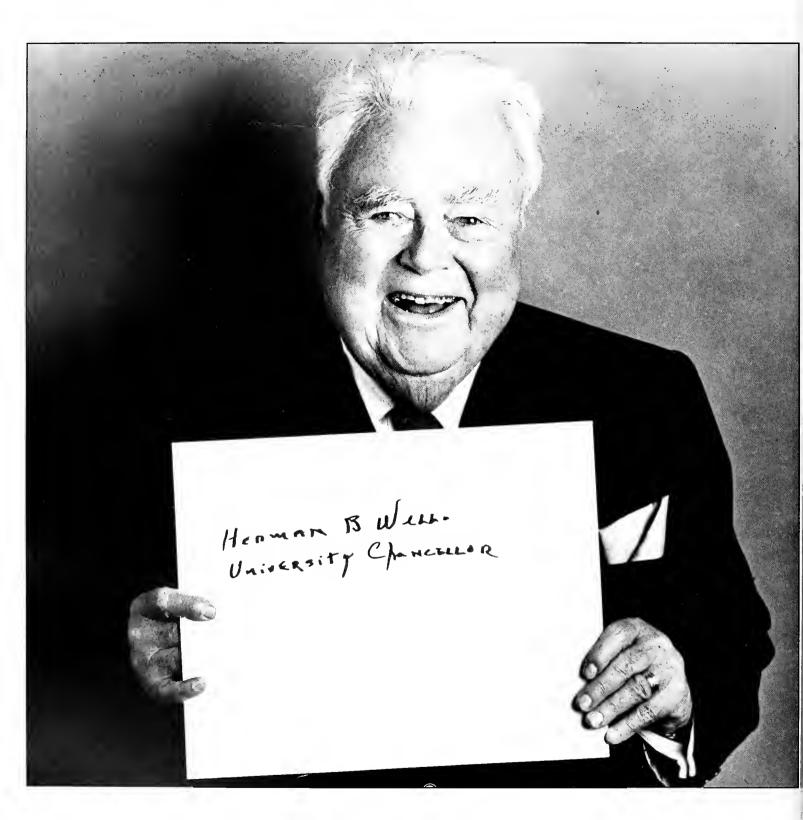
Pelta Sigma Pi, a professional business fraternity, was founded in 1907 at New York University and came to IU in 1925. The 100-member Alpha Pi chapter has the third-largest total number of initiates in the nation. Delta Sigma Pi is open to freshmen through seniors who are majoring in business and provides its members with the opportunity to develop leadership skills and a professional deport. The fraternity stresses scholarship, community service and social activity. The Delta Sig calendar is always full of activities including the Rose Dance and Alpha Pi Open golf tournament.



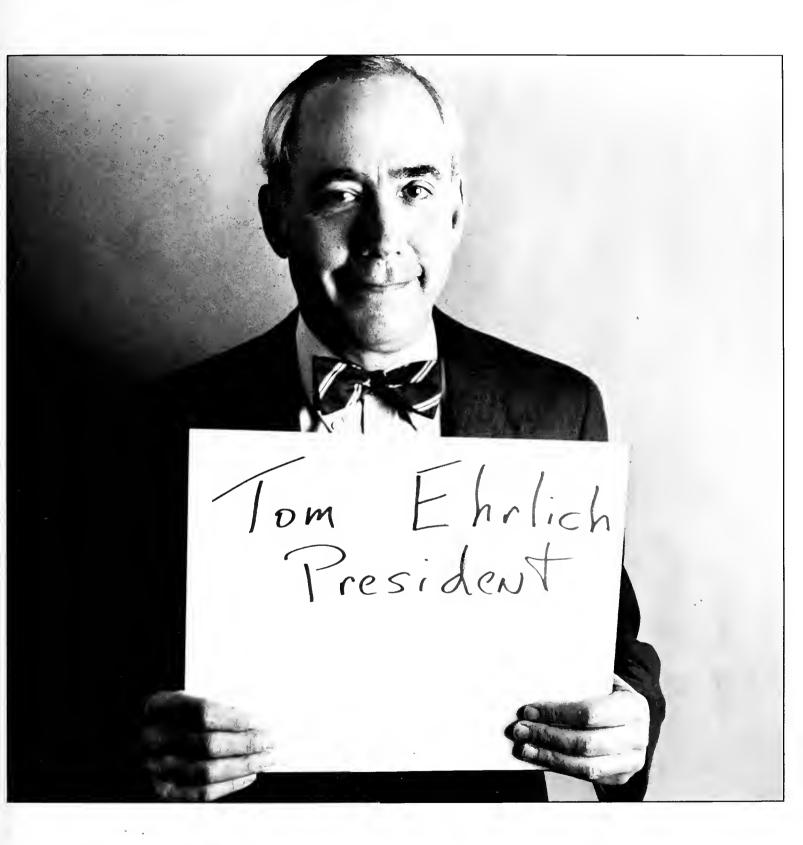


ADMINISTRATORS





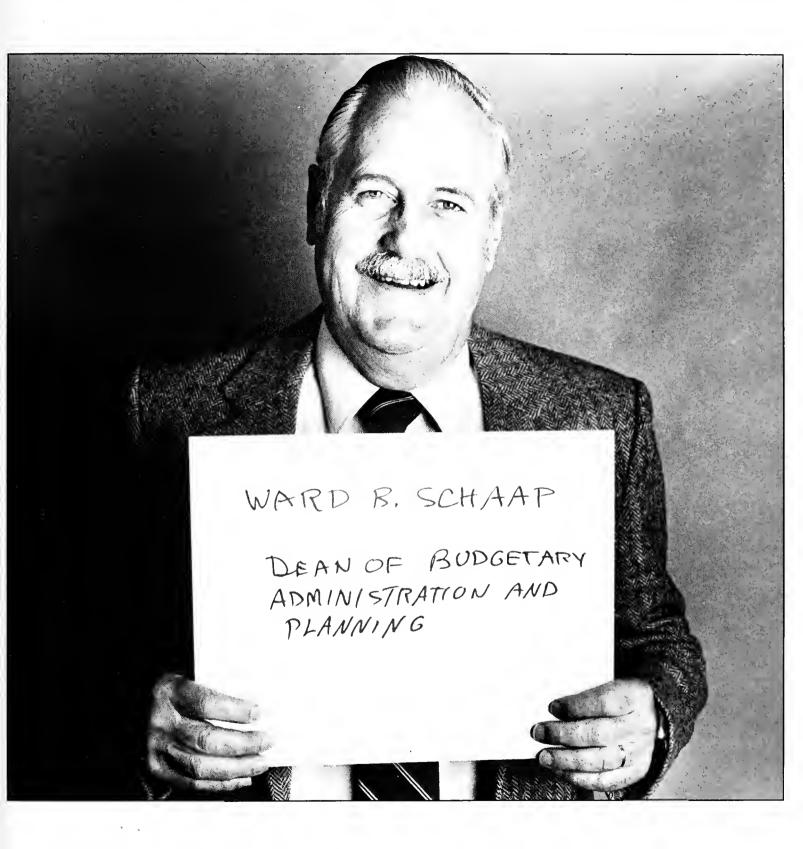
Photographed by Jeff Siner Mic Smith

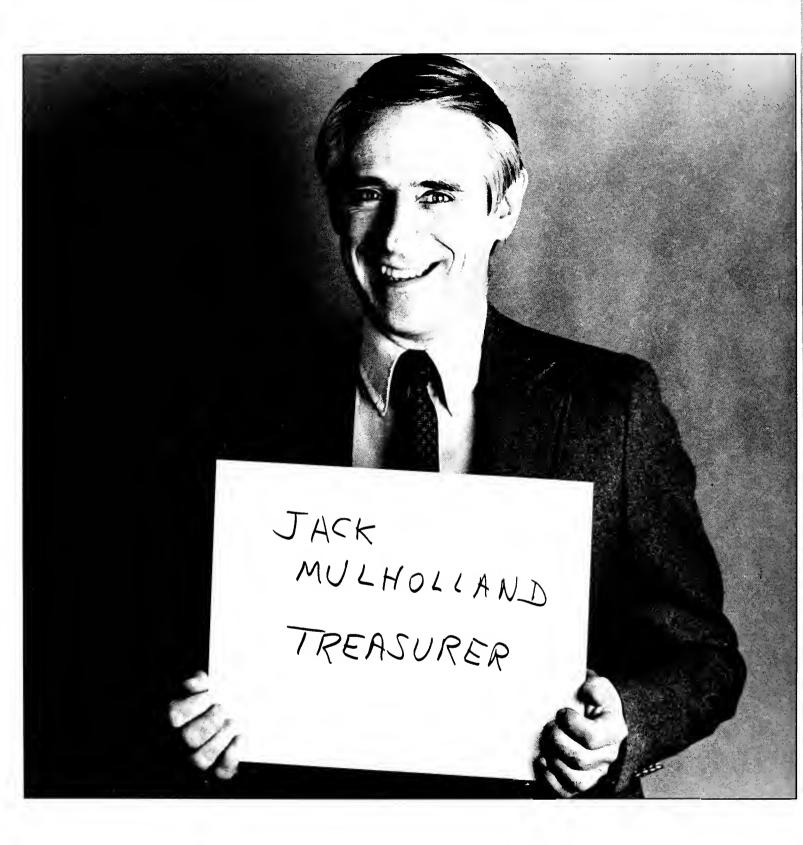


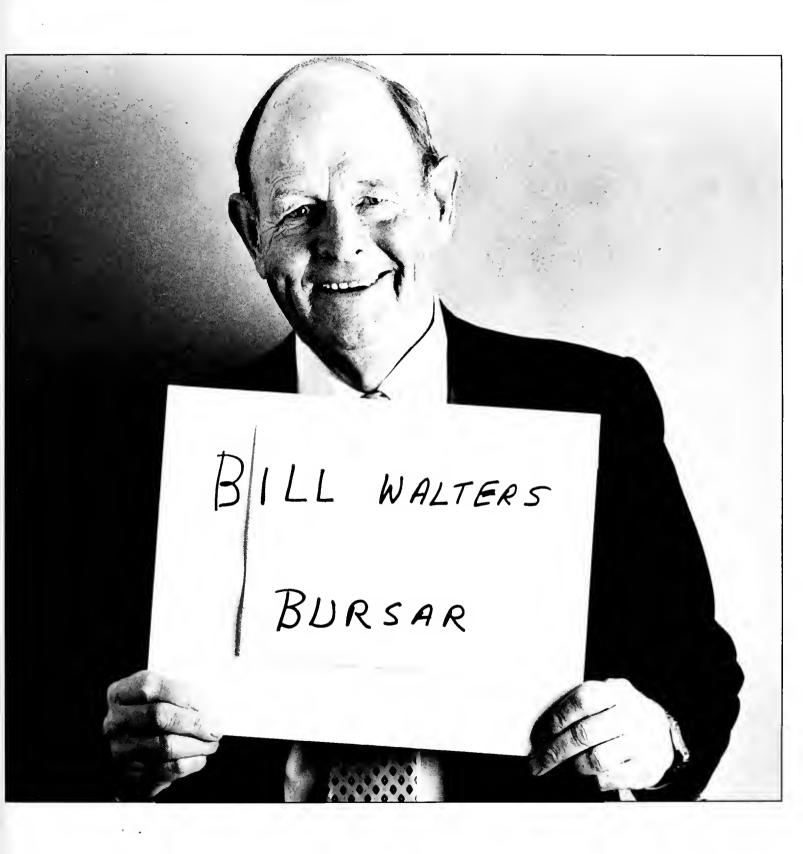














SENIORS





Abbott, Janet Abd Kadir, Norbaiyah Abdul, Ghazi Abdul Rahim, Ivy Abdul Samad, Md.Ghazali Abel, Loriann Aberg, Marie

Abrams, Steven Abubakar, Muhammad Ackerman, Joseph Ackerman, Joshua Adams, Julie Adams, Robert Adamson, Kevin

Ades, Cheryl Agranoff, Ellen Ahearn, Maura Aiken, Katherine Akin, Gulten Al-Hejji Al-Ameer, Abdlhameed Alquizola, Lucienne

Altman, Laurie Alverson, Jennifer Anderson, Amy Anderson, Amy Anderson, Brian Anderson, Carol Anderson, Drew

Anderson, James Anderson, Pamela Andress, Clark Andrews, Michele Anglis, Joseph Anker, Terry Annen, Deborah

Anttila, Anne Applegate, Rebecca Archer, John Archer, Kristina Armillas, Carmen Armstrong, Cecilia Armstrong, Guy

Arvin, Kyle Ashbrook, David Ashburn, Kurt Asher, Marcie Atkins, Paul Atzhorn, Susan Augustine, Glenn

Ault, Barbara Ault, Ellen Austin, Carter Austin, Daryl Austin, David Axel, Shelly Aynsley, Angus





Ayres, Jeffrey Bachik, Aliah Badowski, Christine Bahadoorsingh, Daran Bair, Kristin Baird, Eric Bakeis, Anne

Baker, Annette Baker, Jacqueline Ballard, Mary Ann Ballenger, Julie Bamonte, Derek Banks, Judy Bantawala, Sandeep

Baran, Gay Baraso, Randall Barger, Susan Bargy, Faye Barlow, Kimberly Barnard, Christina Bamawell, Sean

Barnes, Jenny Barr, Susan Barrett, Jeanne Barrett, John Barron, Rupert Barton, Donna Barton, Kevin

Bascos, Pura Basil, Nick Basquin, Robyn Basu, Abhijit Bauer, Celeste Bauer, Matthew Bauernfeind, George

Baugh, Allison Baugh, Richelle Baxter, Brad Baxter, Brian Beamer, Mark Beattie, Daniel Beaver, Paul

Beck, Rob Becker, Merritt Becker, Tracy Beechy, Christine Behm, Nancy Bell, Hildy Bell, Sarah

Beli, Tamara Bender, David Bendy, James Bennett, Connie Bennett, Jill Bennett, Rebecca Benninghoff, Gail Bentz, Carolyn Berebitsky, Adam Berg, Eric Bergstein, Stephanie Berk, Wendy Berliner, Susan Bertucci, Christina

Beshears, John Bethke, Leslie Beyer, Scott Biery, Daniel Billiard, Donna Billman, Kathleen Bippus, Michael

Birch, Jack Birmingham, Kathleen Birum, Gretchen Bitter, Daren Bixler, Timothy Blackburn, Peggy Bladen, Kristie

Blair, Michael Blanton, Edward Blaylock, Jill Blayney, Susan Bledsoe, Lisa Blevins, Scott Blubaum, Kelly

Blumberg, Noah Bobo, Jack Boddicker, Jay Bodnar, Amy Boewadt, Christine Bogenschutz, Judith Bogolia, Mitchell

Bogren, Scott Bokari, Nordin Bolde, Lisa Bonaccorsi, James Bonnett, Susan Bodd, Jeffrey Borchers, Linda

Borchert, Barbara Bordes, John Bortolotti, Mary Boshears, Teresa Bostwick, Susan Bothwell, Theresa Bottorff, Christopher

Boughner, Jay Bower, Kathi Bowman, Betsy Boyd, Darrin Bradley, Emily Bradley, Margaret Bradtmiller, Kay





Brady, Mary Brafford, Julie Branaman, Lucinda Brandt, Kenneth Braun, David Braun, Gregory Braunlin, Robert

Bray, Kimberlee Bray, Leesa Breckenridge, Lejene Bregel, Nataliya Breidster, Cara Brenner, Traci Breve, Daniel

Brewer, Dana Brewer, Robin Brieger, Eva Brim, Jeffrey Brinegar, Ronald Brinson, George Brockman, Kathy

Brom, John Broman, Lisa Bromberg, Holly Bromer, David Brooks, Margaret Brottman, Mark Brown, Anita

Brown Cassie Brown, Denise Brown, Douglas Brown, Elizabeth Brown, Erin Brown, Michele Brown Richard

Brownlee, Cathy Brun, Carmen Brunner, John Bruns, Mark Bruns, William Brunzell, Reed Bryant, David

Bryant, Lindsey Buccieri, Lisa Buckhaulter, Paula Buckles, Michele Buday, Robert Budd, Darlene Bullinger, Jane

Bunn, Tracey Bunnell, Suzie Bunton, Thomas Burden, Kathy Burdge, Dalton Burge, Laurie Burget, Catherine Burke, Elizabeth Burke, Graig Burkey, Mary Burkhardt, Bruce Burley, Jennifer Burnett, Jill Burrello, Elizabeth

Burton, Sarah Bush, Gerald Butler, Daniel Butler, Gina Butterfield, Kevin Byers, Elizabeth Byers, Laura

Byrd, Connie Byrnes, Barbara Cabanban, Todd Cain, Ellen Caito, Melissa Callahan, Timothy Callas, Michael

Callen, Jeff Callis, Sherri Cameron, Deon Campbell, Carol Campbell, Colleen Campbell, Jennifer Campbell, Karen

Canada, Gina Carbone, Gina Carpenter, Stacey Carr, Jeanne Carr, Scott Carr, Sheri Carrabine, Kimberlie

Carrel, Tracey Carrier, Anne Carter, Elizabeth Carter, Jeffrey Casbon, Jamelyn Case, Tamara Casey, Carleton

Cash, Belinda Caspar, Edison Casper, Stephanie Castleman, Tamara Catey, Mara Cauldwell, Lisa Caulfield, Elizabeth

Chalian, Luci Chambers, Caren Chan, Joscelyne Chan, Mun E Chaney, Lori Chapin, Karen Chapin, Kim





Chapman, Sara Chapman, Tracy Chareas, Nicholas Check, Lisa Check, Terri Chee, Germaine Cheesman, Heather

Chesak, Joseph Chinn, Jennifer Chow, Hoo-Siong Chrisman, Tyler Chupik, Theresa Cielak, Grace Clancy, David

Clapp, Imelda Clark, David Clark, Jeannie Clement, Tom Clough, Jennifer Coats, Rusty Codding, Beverly

Cohen, Bradley Cohn, Michael Collier, Tammy Collins, Angela Collins, Carol Combs, Teresa Comer, Jonathan

Concannon, Jane Conley, Chris Conley, Kevin Conley, Renee Connelly, Sean Conner, Candace Connors, Kathy

Conway, Michael Cook, John Cook, Vickie Cooper, Steven Coram, Cathy Cordek, Wendy Cornwell, Deborah

Correale, Andre Cortes, Mary Corthier, Michele Cottrell, Lora Couch, Joseph Counter, Claire Coursey, Thomas

Covinsky, Maureen Cowan, Robert Cowen, Susan Cowlin, Bridget Cox, Colleen Cox, David Cox, Gregory Crane, Carla Cravens, Margie Crawford, Gina Crean, Peter Creech, Marvin Creighton, David Crist, Marjorie

Crnarich, Cindy Crook, Jeffrey Crose, Jeffrey Crowder, Tonya Cruz, Diane Cubisino, Susan Cunningham, Betty

Cunningham, Nancy Currow, Kimberly Czarlinsky, Andrea Dafforn, Jana Dahler, Gina Daley, William Dartt, Jonathan

Dassel, Diane Dattilo, Leslie Dauby, Malinda Davidson, Eric Davidson, Stacey Davidson, Stacey Davis, James

Davis, John Davis, Kevin Davis, Olvia Davis, Robyn Davis, William Dawson, Heather Day, Mary

Day, Stephen Dearinger, William DeBlaze, Dawn DeBroka, Wendy DeBrunner, David Decker, Derek DeCraene, Richard

Dee, David Deetz, Charlotte Defalque, John deGroh, Diane Deiche, Kendra Deininger, Beth Deitz, Edward

Dekker, Erika Dekraa, Sarah Delaplane, Robert Del Toro, Felix Demas, David Dembinski, Timothy Demetrakis, Katherine





DEF

Dunne, Alison Duritsch, Don Dutton, Jane Duwe, Greg Dykstra, Pamela Eastridge, Laura Eaton, Gregory

Ebling, Brian Eckerle, Wayne Effinger, Don Eggert, Paul Ehrman, Dan Ehsan, Dayang Eisman, Donald

Eiting, Caroline Eklof, Vicki Ell, Robert Eller, Courtney Elliott, Joan Ellis, Katherine Ellis, Laura

Ellis, Stacia Emmer, Charles Engle, William Engson, Suhainih Ertel, Kevin Erzinger, Matthew Escueta, Antonio

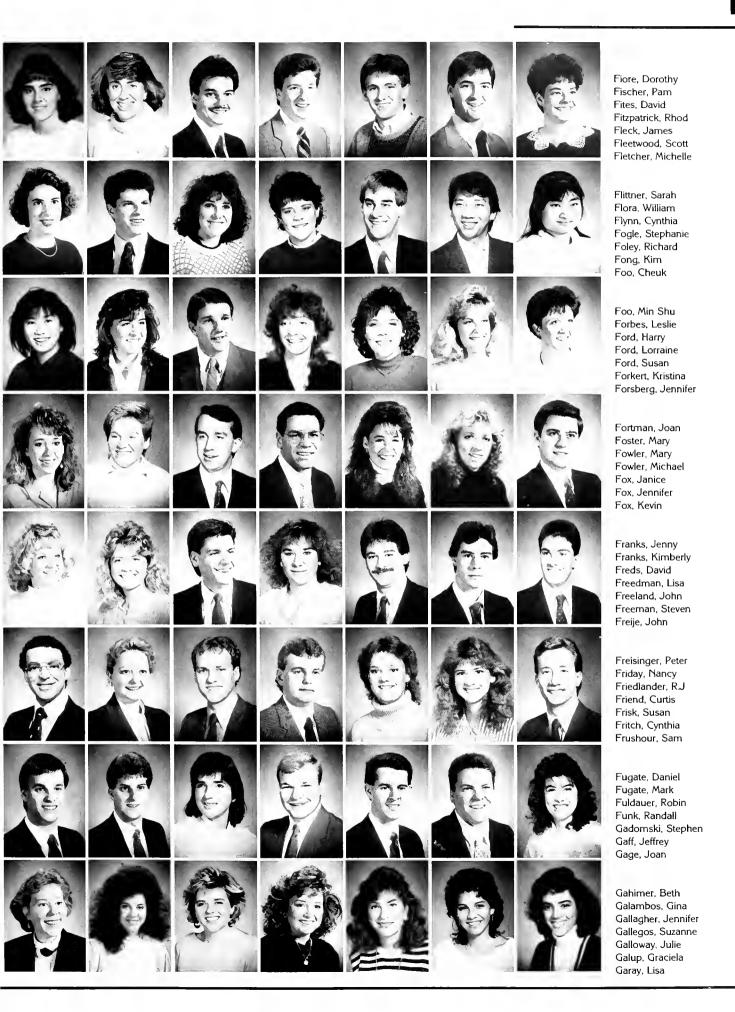
Essig, Trisha Estavillo, Mary Evans, Julie Evans, Matthew Ewald, Garrett Ewing, Leslie Extin, Edward

Fagan, Daniel Fagin, Michael Fazekas, Ross Fearin, Darrell Fegan, Christina Fehribach, Angela Feick, Darci

Feldman, Dean Fell, Ralph Fellinger, Amy Felts, Lisa Ferguson, Darbi Ferguson, Elizabeth Ferguson, Kelly

Ferguson, Lisa Ferguson, Rebecca Ferrick, Karen Fess, Melanie Fiedler, Brent Fields, Mary Finn, Robert







Garbaty, Michael Garcia, Joel Garcia, Michael Garmon, Vincent Garmong, Sydney Garrison, Sarah Gartman, Laurie

Garvey, Liz Gaston, Matthew Gebhart, Linda Geigel, Elizabeth Gemmer, Michael Genis, Kristin Georgas, Jeffrey

Georgescu, Ann Georgesen, Joan Geralde, Joetta Gerst, Catherine Gex, Elizabeth Gharst, Kristin Giannuzzi, John

Gibson, Angela Gibson, Ruth Gibson, Timothy Gilley, Susan Gimple, Shelley Gipson, Gayle Girman, Jeff

Gize, Jessica Glass, Deidre Glaze, Jill Glentzer, Gail Glock, James Glotfelty, Mark Gober, Cristen

Goering, Kristen Goh, Kee Goh, Michael Golan, Lawrence Gold, Rachael Goldenberg, Jeffrey Golding, Robert

Goldman, Brian Goldsmith, Penny Goo, Jay Good, Robert Goodman, Andrew Goodman, Robert Goodwin, Carl

Goold, Karen Gordon, Sylvia Gordon, Todd Gorgas, Gayle Gorham, Janeth Gorman, Mark Goshen, Gayle





Gottlieb, Allison Gottschalk, Robert Gould, Kenneth Gould, Robert Grady, Teresa Grano, Brian Grau, Rachelle

Graves, Donnielle Graves, Portia Gray, Kristen Gray, Sarah Green, Shanita Greenberg, Julie Greene, Brett

Greenlee, John Gregory, Henry Gregory, Mary Jill Greissman, Carol Greiwe, Barbara Grewar, Donald Grieger, Polly

Griffin, Jennifer Griffin, Steven Grill, Theresa Grimmer, Sheila Gritsonis, Amelia Gritton, Paul Grogg, Kate

Gross, John Grossman, Alan Grozier, Vicki Gruber, Craig Gruber, Tamara Gruver, Linda Gudeman, Susan

Guemmer, Susan Guild, Evan Gump, Robert Gunning, Rodney Gupta, Nisha Gurtis, Kathryn Gutapfel, Laura

Gutzwiller, Lawrence Gutzwiller, Susan Guy, Michael Guyer, Tennis Guzek, Lee Ann Gwaltney, Karen Ha, Sung Keun

Habig, William Hadjikyriacos, Andreas Hadjioannou, Marios Hagen, Kristine Haimes, Tom Hall, Barry Hallinin, Kathy Halloran, Kevin Hamilton, Leigh Hamm, Kelley Hammersley, Sharri Hammond, David Hammond, Dawn Hampton, Susan

Hancock, Holly Hanfland, David Hankins, Kelly Hanlin, Sean Hannon, Krista Hantz, Steven Harbaugh, Leanne

Hardy, Andrew Harkin, Mark Harkin, Matthew Harner, Bradley Harpster, Debra Harrell, Judith Harris, Dawn

Hart, Damon Hart, Gavin Hartman, Chris Hartman, Diane Hartmann, Cynthia Hartschuh, Steve Hartsell, Suzanne

Hash, Robert Hasler, Paula Hatfield, Rodney Hatke, Michelle Hauser, Margaret Hausman, Jean Hawkins, Thomas

Haydon, Mary Hayes, Amy Hayes, Michael Hayhurst, Diana Hazzard, Samantha Head, James Heady, Martha

Heath, Lauren Hedgpeth, Pamela Hedstrom, Amy Heer, John Heitkemper, Michele Heiwig, Anne Helmreich, Katherine

Helms, Ann Helms, Kristina Helzer, Linda Heng, Cheh Henley, Matthew Henning, Karen Henrichs, Melisa





Henry, Matthew Herbert, Mary Hess, Karen Hester, Jeffrey Hetterson, Ronda HJ Saad Khirudoin, Fabedah Hildreth, J. Michael

Hilgeman, Laura Hilkert, Sandi Hill, Nancy Hill, Susan Hilligoss, Christine Hillman, Beth Himelstein, Scott

Hinckley, Kirk Hines, Lester Hinz, Candace Hirschfield, Eric Hite, Bryan Hobbs, James Hobson, Darrell

Hocker, David Hocker, Shari Hodek, Daniel Hodge, David Hodge, Karen Hoff, Mike Hoffa, Tamara

Hoffman, Alex Hoffman, Melissa Hogston, Robert Holden, Ralph Holdsworth, Martha Holtzlander, Mark Holub, Kelly

Holmer, Kevin Hooker, Thomas Hoover, Melissa Hoover, Sam Hope, Brent Hopkins, Holly Horine, Bethe

Hosinski, Joseph Hostetler, Bruce Hostetler, Shelley Houmard, Charles Houston, David Houterloot, Laura Howard, Jennifer

Howard, Karan Howard, Leonard Howard, Lisa Hren, Brad Hubbard, Tracei Huber, Lauren Huber, Lisa Huck, Dirk Huffman, Lisa Hufford, Andrew Hughes, Peggy Hult, Catherine Humphreys, Dean Hunley, Donald

Hunneke, Kyle Hunt, James Hunt, Robert Hunteman, Rita Hurley, Patrick Hurtubise, Francois Husmann, Alan

Inks, Patrick Irvih, Pam Irvin, Teri Ismail, Ross Israel, Craig Jablonski, Donald Jablonski, Wendy

Jack, Tanya Jackson, Jennifer Jacobi, Matthew Jacobs, Maureen Jacobs, Sharon Jaggers, Eric Jagielski, Ann

James, Navin Jamil, Asiah Jamison, Kelly Janostak, Theresa Jansen, Jay Jao, Radmar Jardine, Marianne

Jarvis, Alexander Jay, Debra Jayne, Caroline Jenkins, Celia Jensen, Nancy Jensen, Traci Jerger, Bret

Johann, Deborah Johanning, Jeff John, Isabelle Johns, Karen Johnson, Cynthia Johnson, Gary Johnson, Gina

Johnson, Jennifer Johnson, Julianne Johnson, Margaret Johnson, Pamela Johnson, Ronald Johnson, Tami Johnson, Vincent





Johnston, Mary Joiner, Kimmie Jones, Angela Jones, Ken Jones, Michael Jones, Rebecca Jones, Robert

Jordan, Maureen Jowdy. Donald Joyce, Timothy Judson, Pamela Jungels, Pamela Jurenas, Jennifer Kagan, Jeffrey

Kahoun, Kristine Kaider, Jill Kaiman, Beth Kaiser, Theresa Kakavecos, James Kamdar, Jitendra Kaminsky, Anthony

Kantoff, Stuart Kao, David Kaplan, Jill Kaplan, Karen Karmolinski, Roger Karras, Louis Kartika, Tjandra

Kaser, Marla Kashin, Thomas Katona, Khoral Katsimpalis, Sam Kattell, Christine Kaufman, Richard Kavadas, Jennifer

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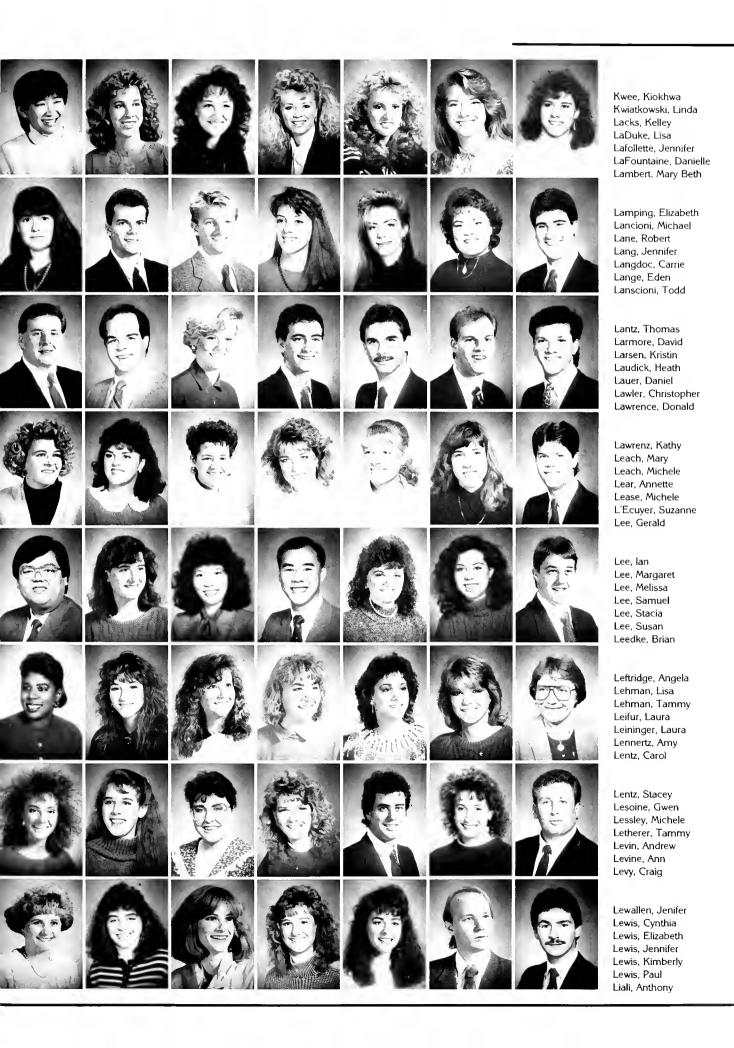
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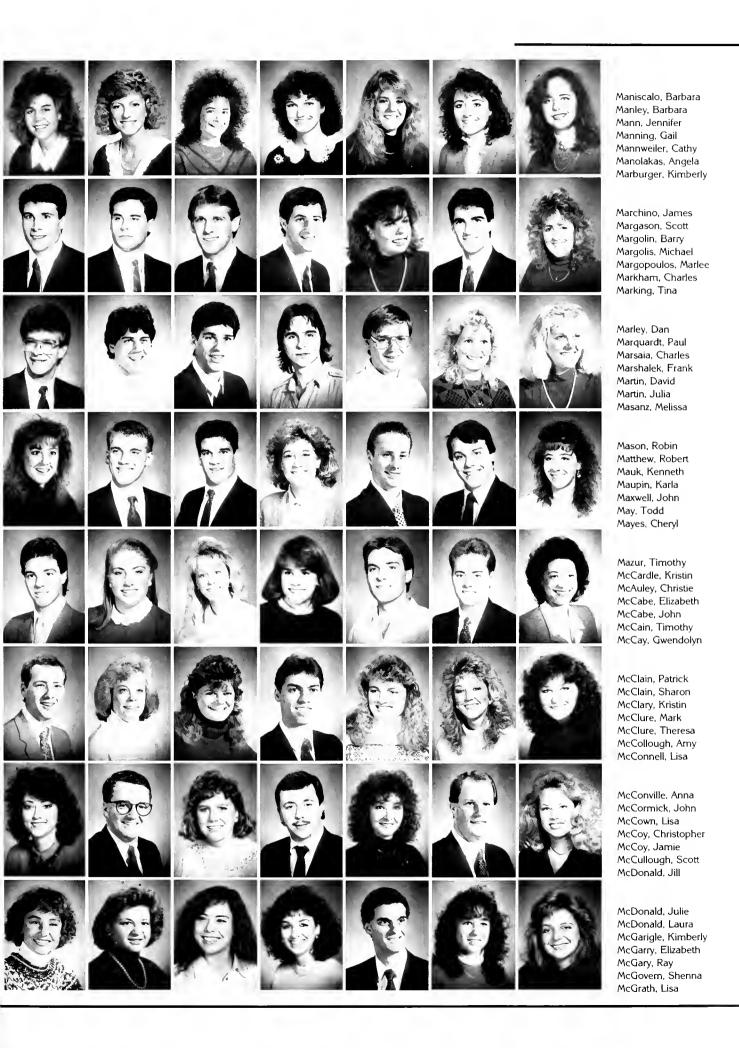
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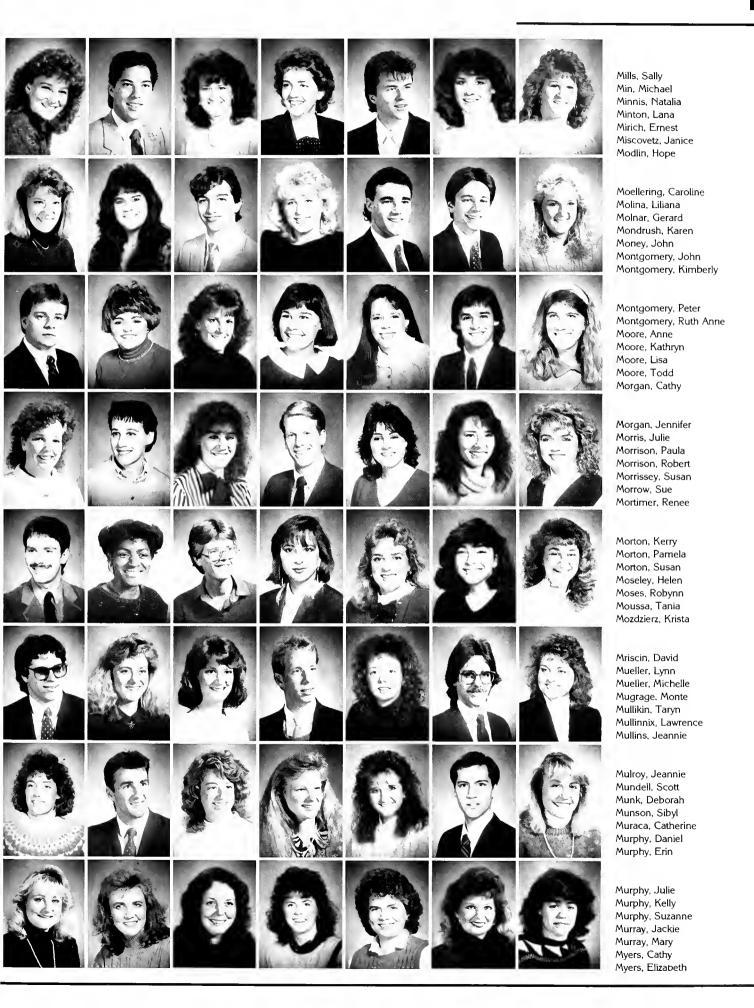
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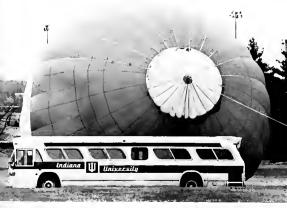
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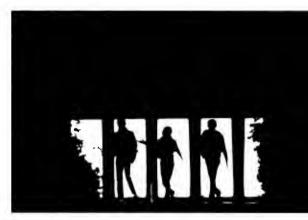
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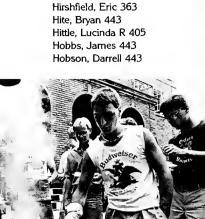


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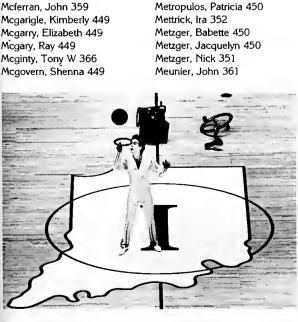
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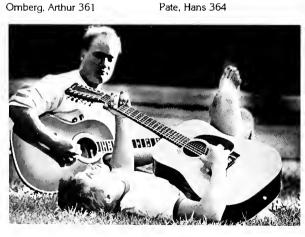
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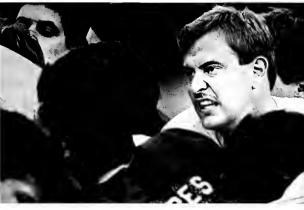
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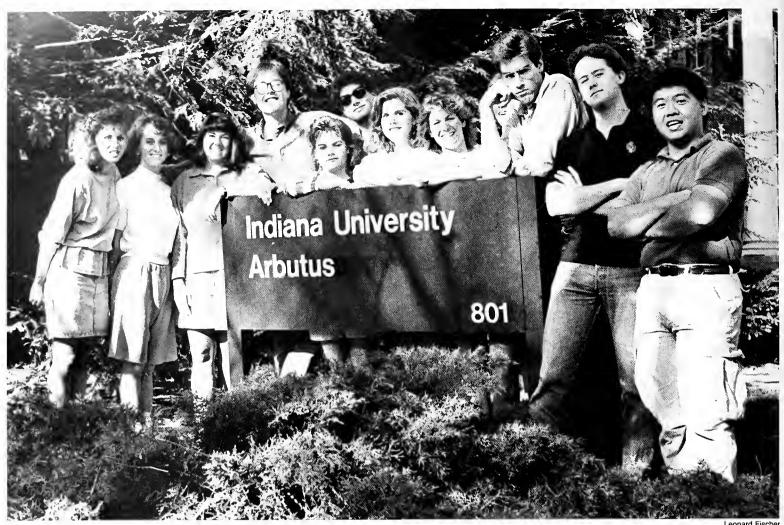








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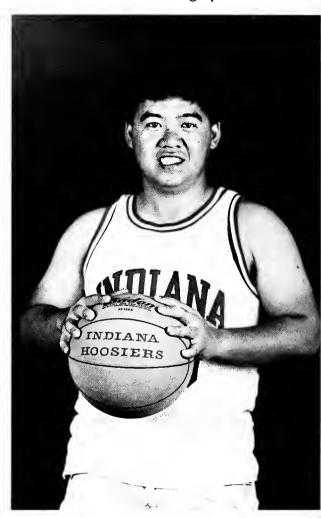
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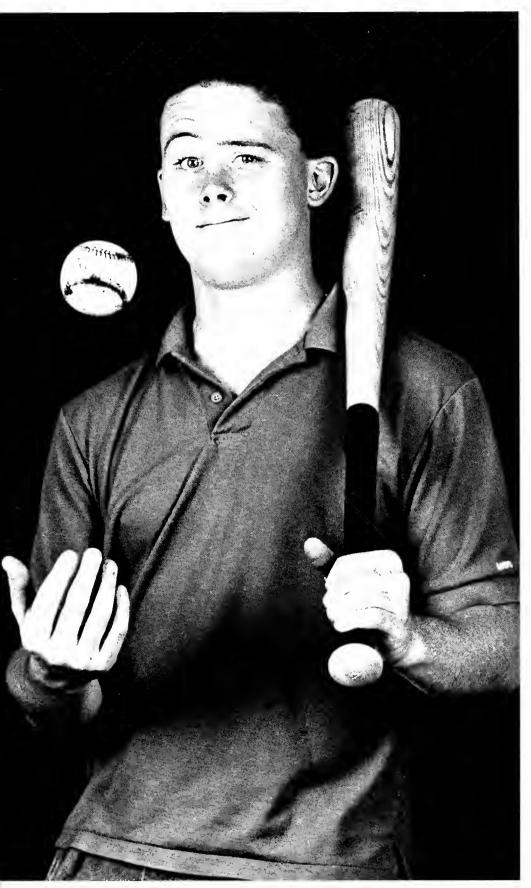


Pat Lim Photographer



Thomas Broening

Photographer



Rusty Coats Managing Editor

wanted to be a baseball player

I Unfortunately, the bestowings of a less-than-gracious God left me short and duck-footed and, through some cataclysmic synapse mishap, I was born with too much of a smart-ass attitude to take bunt signals seriously. This combination was not what made Joe Morgan or Ty Cobb or Mickey Mantle what they were; this was the combination that got me knocked off the baseball ziggurat.

So I became a writer. Publishers don't care if you're duck-footed, can you gimme hallelujah. Neither do Arbutus co-editors. And that's how I happened to appear on this page.

For the 1987-88, I was the words person, the guy who went around and pestered procrastinating reporters and begged them for an offering of their talents. In the meantime I wrote a bunch of stories and tried to polish the rough edges. While the photographers were out capturing moments and slowly turning into albinos in the darkroom, I got the stories and put them into our beloved computer, affectionately known as Mr. SuckWad.

No yearbook is going to stand as a final testament of Life at Indiana University; with 496 pages, we're lucky to make a dent in the trials and tribulations and triumphs of the year. But I think we did a helluva job.

No one has to tell you to look at the pictures. The photographers who hustled their humps and fired off more than 2,000 roles of film knew what they were doing. Their photos are first-rate. And if they don't strike a chord inside you or take your breath away every now and then, you're obviously one of the un-dead.

But while you're looking at the photos, read the stories. Some of Id's finest writers contributed to this Arbutus. They sat at keyboards and sweat blood and gave a concrete base to this melange of pictures. While this is a photo book, the writing is the glue that brings everything together.

And our glue is pretty damned good.

So read the stories. Period.

And while you're doing that, I'm gonna thank a few people. You can skip this part. I usually do.

Thanks to Mic Smith and Jeff Siner, who gave me this job and then let me run wild with it. Thanks to Judy Cebula who added the class to the Entertainment section former Arbutuses lacked; to Gina Binole, who always had enough cash for an escape to Nick's; to Tom Hirschfeld, for a number of reasons; to the Bluebird, for dime-beer night; to American Sunbelt, for making my last month of school interesting; to the Indiana Daily Student, for running my column for three years, even through a threatening libel suit; to Steve and D. Zerbe; to Karın Lalendorf, who is, perhaps, the most competent — and sweetest — person ever to walk through the door of the Arbutus.

And to Jimmy Buffett, for "A Pirate Looks at Forty."

And, lastly, to Jennifer Marie Wilson, who now shares my last name and the rest of my life, for better or worse, for richer and poorer, for this and that. She has hung on through the tsunamis and the cyclones and the self-pities, has stood within arm's reach through the bad flashes and the nightmares and has always been there when I needed someone to hold, someone to make me feel loved. The best is yet to be.

That's it for me. Take care, kind reader. Be good, be useful, be happy.

Turn off the lights on your way out.

Folks, I am really having a hard time writing this. If you will please excuse my writer's block and the fact that my strong point is photography and not writing, I'll try and tell you about the 1987-88 Arbutus.

When Jeff and I started out on this adventure, we wanted to show you how we saw one year at Indiana University. Then I realized no matter how hard anybody worked, it would be impossible to show all the moments that happened at IU. I think that we have done a pretty darn good job, and I hope that you do, too.

To show you as many moments at IQ as I possibly could, I put the Arbutus above everything else. When I had time at night to do other things, I was always going to American Video to rent a movie to watch with friends. In short, classes came third on my priority list. If you ever take this job, I suggest you find out where your professors' offices are located. Make sure, if you're a photographer, to take along a camera. Tell them you REALLY enjoy their classes, but you work so hard at the Arbutus that you're having a bit of difficulty keeping up with the good 'ole syllabus. It worked for me a couple of times.

I've had good times and bad times as a coeditor, but I wouldn't trade the experience for anything. Without a doubt in my mind, I have learned more editing the Arbutus than I ever will in a classroom. I have made some really good friends at the Book and I would like to end my little story on them...because without them, there would not be an 87-88 Arbutus.

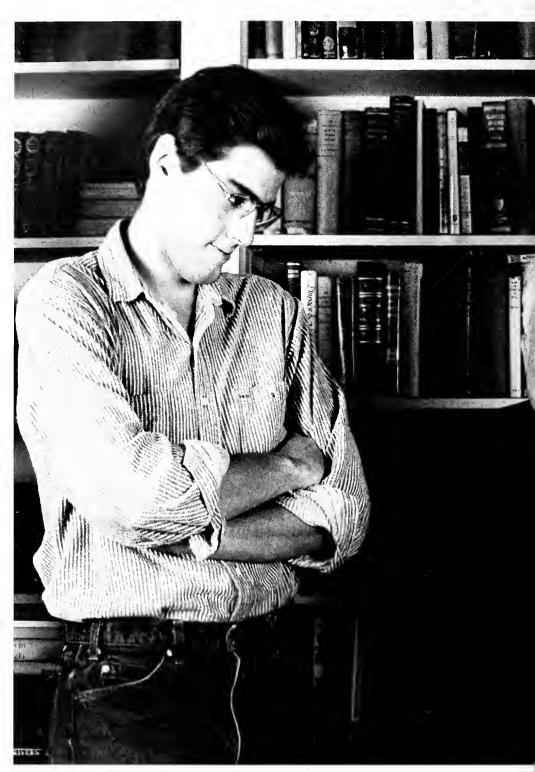
To Jeff Siner, the other co-editor and my roommate, WE DID IT! To Karin Lalendorf, my thanks and appreciation could never be expressed in words. Without you, this would have been a living nightmare. Call Rusty Coats the "Guru of words" and the "Cut Master." Your ideas and imagination are great. Thanks, Rusty. To Jeannie Whitton, thanks for not getting too upset when the layouts came back to be redone. To Judy Cebula, you are not a visual idiot. Just take a look at the Arts and Entertainment section. To Beth Lamping, I apologize for every receipt I made you reimburse me for. Without you we would have gone over budget the first day.

Thanks to Richelle Birenbaum, Jill Burnett, Nadia Borowski, Richard Schultz, Tom Hirschfeld, Chris Usher, Pat Lim, Thomas Broening, Jim Hudelson, Dave Zeller, Dave Yoder, Garrett Ewald, Simon Wheeler, Christina Casey, Vic Wilhelm, Lisa Palmer, Todd Anderson, Gina Steele, Teresa Striegel, Wendy Smith, Jackie Dulen, Angela Winship, Prof. Wil Counts, Prof. John Ahlhauser, Ken Stevens, Brian Masck, Greg Dorsett, Steve and D. Zerbe, and Herman B Wells.

And finally to my family for their support. Mom, you can stop praying. I passed Spanish and the Arbutus is done.

Mic Smith

Co-Editor





Photography is the means by which we capture the moments that become your memories of happiness, sadness, traditions, trends, cultures and history. I think we have done a very good job of recording you through photographs and words. I hope that within this 95th edition of the Arbutus, we have been able to capture a glimpse of this stage of your life. I also hope that you will reach beyond what is printed on these pages and see how Indiana University has influenced and changed your lives. This book is a memory in itself to be used as a guide as to how we are and how we were.

It seems like yesterday when Chris Usher asked me to work at the Arbutus as a staff photographer. One of my dreams as a photographer had come to life. The dream is still continuing to live because each day I continue to see myself grow in the field I have chosen as my career.

Reluctantly, Mic and I agreed to be co-editors because we realized the amount of work was too much for one person to handle. During this past year, I have questioned myself many times as to whether or not we would be able to accomplish all the goals that we had set.

But each time I questioned, the creativity of this staff answered. Creativity is so important because it helps everything progress. Each member of this staff was and is creative...and I appreciate and love each one for helping me to grow as a person and as a photographer.

The list of thank-yous is extensive. But oh, well, here we go.

The work of Alumni Dennis Chamberlin, Terry John, Don Furore, Alan Dorow, Angie Gottschalk, Wade Thrall and Dean Rutz as added incentive to produce beautiful photographs and this book. Friends Chris Usher, Tom Hirschfeld, Gary (Razor) Bogdon, Charlie Newton, and all the staff members of the Muskegon Chronicle and Ft. Wayne News/Sentinel have given me direction and encouragement to succeed in journalism.

Mic Smith, my roommate and best friend, it's finally over. Good Job. Thanks to Rusty Coats, Judy Cebula, Richard Schultz, Nadia Borowski, Thomas Broening, Dave Zeller, Todd Anderson, Jeannie Whitton, Garrett Ewald, Simon Wheeler, Christina Caesy, Jim Hudelson, Vic Wilhelm, Gina Steele, Beth Lamping, Richelle Birenbaum, Wendy Smith, Teresa Striegel, Jill Burnett (Kilroy's ice tea), Carl Landreth, Angela Winship, and all the rest of the contributing photographers and writers.

This book truthfully would not have been accomplished if not for Karin Lalendorf, who wins this year's above-and-beyond-the-call-of-duty award for her work on the computer. Special thanks also to Steve and D Zerbe, our fantastic reps from Hunter Publishing, Pat Siddons, our publisher, Don Cross and Coach Bob Knight, whom I hope will stay at Indiana University for the rest of his career.

Most importantly, thanks Mom and Dad, my two best buddies. Yes, I will graduate sometime.

Jeff Siner

Co-Editor

COLOPHON

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The pages were designed by Jeannie Whitton, Jeff Siner and Mic Smith

The Arbutus has been the official yearbook of Indiana University since 1894. Editorial content does not necessarily reflect the views of the University. Address inquiries to:

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